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THE UNIVERSITY OF ALBERTA

TRAINING PROFESSIONALS IN BROADCASTING AND FILM ARTS

by

©

BETTY JOAN KING

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH
IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE
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FACULTY OF GRADUATE STUDIES AND RESEARCH

The undersigned certify that they have read, and recommend to the Faculty of Graduate studies and Research, for acceptance, a thesis entitled Training Professionals in Broadcasting and Film Arts submitted by Betty Joan King in partial fulfilment of the requirements for the degree of Master of Business Administration.

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ABSTRACT

During the summer and fall of 1974 a study was conducted exploring the thesis that an advanced-level training program in the production arts of broadcasting and film-making is necessary for Canada, and that the level of demand for such a program could be estimated. The results of the study are given in this report. Three separate surveys were conducted, one, of a sample of employers in the broadcasting and film-making industries, a second, of the total population of students who had enrolled in a pilot program of advanced-level courses given at The Banff Centre in the summers of 1972, 1973 and 1974, and a third, of a sampling of practitioners within these industries, and of alumni and graduating students of existing basic-level programs in communication arts offered by a number of universities, colleges and institutes of applied arts and technology.

A clear majority of respondents favoured the idea that an advanced-level program is needed in Canada, although many believed that the traditional in-service training method of these industries is the ideal schooling for professionals in the production occupations. A practical training program was considered ideal by most respondents and a large proportion suggested a rotation scheme in schooling and interneships. Respondents were also asked to evaluate alternative program designs, one with a practical orientation and composed of short, intensive courses, the other typically academic at the graduate level, and with a theoretical bias. A majority preferred the practical program, although certain vocational classes such as writers and announcers selected the academic program.

Demand, or likelihood of enrolling in or hiring from such an advanced-level program, was derived from a stochastic function of estimated annual employment in the programming and production areas of these industries, modified by likelihood of enrolling in either type of program, influence of tuition and living costs, employers' interest in having staff take such a program and number of years that practitioners have been in their present occupation.

The major recommendations of the report are that an advanced-level program be commenced, embodying a professional philosophy, and structured to suit the needs of practitioners in these industries. To this end, it should consist of short, intensive courses, practical work should outweigh theoretical, and some management courses should be included in the program.

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I

INTRODUCTION

A professional school offering a complete program of advanced-level training in the production arts associated with broadcasting and film-making does not exist in Canada. Artists, administrators and technicians may acquire basic training in several areas of specialization at some of our universities, colleges and technical institutes, but the broadcaster or film-maker lacks the benefit of immersion in an environment wholly directed towards mastery of his profession. Our custom has been to accept into industry potentially creative people who have basic training in the techniques of film-making or broadcasting, or who are graduates of an arts program, or who are untrained but determined. They become masters of their profession through an informal apprenticeship. Academic or technical courses now offered to students bent on making a career with the electronic and cinematographic media may form the backbone of an undergraduate degree program, or they may be the practical and concentrated requirements for a diploma at a college or institute of applied arts and technology. In a very few cases, they form a small stream of a graduate program at a university.

The growing concern of the arts community with Canadian cultural development can be viewed as the raison d'être for this study. Within the narrower field of the performing arts, the efforts of public authorities to establish policy guidelines for improving the impact of these arts and also for intensifying the Canadian content of productions have led to awareness of the deficiencies in the present system for training professionals. There is a modest trend for growth in the screen industries and in FM radio broadcasting - for public consumption and for education - which will lead to development of more production studios, with an attendant demand for those skilled in artistic performance, direction and management. The aim of this study has been to investigate the conditions for an advanced-level school to meet this demand, one offering a complete program in the production arts and embodying a professional philosophy. To this end, the programs at present offered in Canadian educational institutions are briefly reviewed, the size and potential growth of industry manpower requirements are described, and an estimate is made of the demand for professional training.

The study is limited in scope to two classes of potential students: one is those who are engaged in or who are graduates of existing programs at universities, colleges and technical institutes. The other class is formed of practitioners who may seek to update their knowledge and skills through formal training. A survey was also conducted of employers enquiring of them the extent of demand for graduates from a professional school. Finally, the study is unique because, not only does it estimate demand for professional training, but it also evaluates the response to alternative model programs for such a school, to determine whether the demand would be for an academic orientation or for a practical one such as might be associated with a school of arts.

II

PROBLEM ANALYSIS

CONCEPTS AND DEFINITIONS

The Canadian screen and radio industries have in recent years been the subject of scrutiny by public bodies such as parliamentary committees and special commissions. Areas which have received attention have been the educational requirements for practitioners in these industries and the subject of professionalism.[1] The industries' notions of ideal schooling are varied and often contending, and the concept of professionalism complicates the issues. A definition of a professional program is called for and one that is distinguished from a description of existing school programs.

Professionalism is here defined as a body of knowledge and a process of socialization.[2] The body of knowledge will be organized and, in the case of these production arts, embody not only the skills required for practical applications but also the concepts basic to performance of an art, be they of the general theory of communications or the specific principles of design. This body of knowledge will be created and transmitted by members of the profession who will be recognized by society as highly competent to perform these functions. Professional attitudes stem from a distinct process of socialization impressed by the profession itself. This process embodies a standard of service to society based on society's needs, and not on the needs of the professional. Consequently, the profession anticipates sacrifice from its practitioners in that service. In sum, the professional community requires of its members loyalty to the profession, dedication to its service, and competence in its performance, and offers intengible rewards to its practitioners which will include satisfaction from performance of the work in itself.

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[1] In discussing the need for a professional status and professional training for journalists and broadcasters, the Special Senate Committee on Mass Media observed: "Physicians, lawyers, accountants, teachers, and plumbers all insist, in varying degrees, on the right to set the standards under which they perform their work, and to decide who is and who is not qualified to join their occupational ranks. Journalists do not possess this status. They do not appear to have sought it, and their employers assuredly have not encouraged them to seek it.

This wouldn't matter if publishing and broadcasting were just another industry. But the whole thrust of the Committee's thinking is that the media's business is the public's business. The failure of the media, owners and workers alike, to evolve anything approaching professional journalistic standards is thus a matter of public concern. For the plain fact is that only journalists and the people who employ them can achieve this status. Nothing about the media is going to change very much unless and until that starts happening." Canada. Report of the Special Senate Committee on Mass Media, Vol. I (Ottawa, 1970), p. 121.

[2] The discussion on the generating traits of professionalism contained in William J. Goode's paper, "The Theoretical Limits of Professionalism" published in The Semi-Professions and Their Organization, edited by Amitai Etzioni (New York, 1969) provided the basis for this definition.

Professional schooling in these arts must meet the training needs of a specialized skill which involves understanding of the creative imperative as well as knowledge of the management incentive. While the aims and capabilities of the artist must be fully recognized, he has also to accept responsibilities for competent use of equipment, sound financial management and, often, direction of personnel in achieving the artistic product.

For a systematic analysis of the concept of a program, I have drawn on Smelser's study of social action which identifies four components, ranging from the general idea of values, through the more restrictive notion of norms, the mobilization into organized roles, to the specific level of situational facilities:

> Values provide only general notions of desirable end states, and hence are the most general guides to action. At the level of norms certain general rules define the broad rights and duties of human agents in interaction. This transition from values to norms restricts the possible situational applications of values as such....At the organizational level even more detailed characteristics are specified--the structure of roles and organizations, the nature of their situational goals, and the kinds of sanctions that facilitate the interaction of roles and organizations. Finally, at the level of situational facilities, the specification of knowledge, skills and tools leads us to the most detailed aspects of action.[3]

Evidently a professional program must provide situational facilities in the form of a codification of the knowledge and skills of the profession, and the time, instruction and technology to apply knowledge and skills proper to the situation. The program must also allocate these facilities to the attainment of its objectives, which are the achievement of adequate roles for its practitioners, and the general good of society. At the organizational level, the program will provide motivation to members of the profession to accomplish their greatest capacity in training for, and in performance of that profession, and will provide motivation to define roles and status, and to structure that profession for its efficient action, with sanctions upon rules of conduct. The program will create and inculcate norms of acceptable behavior which will regulate the activity of the profession in general for its internal coordination and for its interaction with society. Finally, it will define those values appropriate for the profession and its practitioners to embrace: in this particular case, those concerned with aesthetic and communication activites, their good management and the responsibility for their proper performance. This concept of a program goes beyond the objectives of specialized training or generalized broadening of knowledge in that its aims are to integrate education with social interaction.

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[3] N.J. Smelser, Theory of Collective Behavior (London, 1962), pp. 32-33.

SECONDARY RESEARCH

Before turning to the problem itself, it will be well to give an account of the philosophy of some, at least, of the present programs under way at schools in Canada, to consider the findings and implications of previous studies concerned with the problem, and to summarize briefly the information available from secondary sources.

A reading of the program orientations given in college and technical institute calendars shows that they are, in general, basic-level industry-oriented programs and that they emphasize a technological approach, favouring the development of expertise through practical experience in production techniques.[4] Some stress their intention to develop individual creativity, and a few aim for a general broadening of knowledge, requiring students to take a cluster of courses in the humanities and the social sciences. Where basic training is offered as a stream in a university arts program, the tendency seems to be polar. Academic and theoretical concepts take precedence to develop the student's critical and intellectual capacities, while creative potential is encouraged in applications through the basic technology of the media. A fair representation of this approach is given in the objectives of the Communication Arts Department of Loyola College (now part of Concordia University of Montreal), which are stated in the College calendar of 1974-75 (p. 75) as follows:

> The purpose of the overall programme is to allow the student to develop his/her creative, critical, and intellectual

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[4] A list of calendars examined is given in Appendix A.

potential in the context of our media-oriented society. Related studies in the humanities, sciences, and social sciences are an integral part of the programme.

Intellectually and critically, both in seminar rooms and laboratories, the primary concern is to investigate "media man" and "media world", to understand more fully the role of media in society, to examine critically the goals of society as projected in media, and to assess realistically the responsibilities of media vis-a-vis that society. To this end, students are encouraged to develop a personal artistic and ethical statement on the quality of life and the goals of society.

Integrated with this, the student's creative work starts with acquiring skills in the basic technology of the media, and understanding these media as communicational modes. This is followed and enlarged by a concentration on the rhetorical and artistic dynamics of media (be it film, television, radio-sound, photo, etc.) and on the content of a work created in a particular medium.

The curriculum is designed:

1. For students who intend to continue graduate studies in communications;
2. For future writers, critics, communication arts consultants, directors, and performers;
3. For future teachers in the field of radio, television, film, theatre;
4. For students who plan a career in the areas of publicity, promotion, advertising and public relations.

The philosophy of Ryerson Polytechnical Institute seems to combine the technological orientation with something of the academic. Thus, the program is industry-oriented and focusses on skills, and on versatility in their performance. At the same time, intellectual growth is fostered through inter-disciplinary studies and through study of the sociological effects of the mass media, and the school stresses the need for self-discipline and awareness of the demands of a career in this industry.

A limited number of advanced-level courses are available in Canada. Some universities, although they have no formal graduate programs in communication arts, allow students to specialize in communications through a stream within an existing arts program: the University of British Columbia, the University of Montreal, and McGill

University allow such an arrangement, although the numbers of students following this course are very small. The Department of Communication Studies of Simon Fraser University in British Columbia is now offering a graduate program leading to a degree of Master of Arts with two practical courses, one in photography with a maximum enrolment of thirty students per semester and the other an introduction to video with a maximum enrolment of ten per semester. Ryerson Polytechnical Institute offers a short, intensive course in television studio production during summer directed at specialists and with an enrolment of about three dozen. A more comprehensive but exploratory advanced-level program in film, television and radio arts was offered during the spring and summer of 1974 by The Banff Centre, designed for young practitioners seeking perfection in these artistic disciplines, and for adult professionals seeking re-training. The goal of this program was to provide professional training and enrolment were around one to two dozen in each course.

Review of Previous Studies

Three previous studies have some bearing on both the nature of the present project and the effects of existing basic-level training programs. A study of the communication arts programs in colleges of applied arts and technology in Ontario was conducted in 1973 for that Province's Ministry of Colleges and Universities. The study is primarily an evaluation of programs in these arts, which are defined to include advertising, radio and television, journalism, film, graphic arts and design, communication arts (general) and public relations. Its major concern was said to be assessing the relevance of occupationally oriented programs by providing an answer to the question, "To what extent does the content or subject matter of a program fit the job requirements and employment practices of industry?" Content relevance is assessed from the perspectives of the former student of such programs, of the employer of these students, and of the college offering the program. The report assumes that "programs with an occupation orientation are, by definition, mission oriented. This mission is to provide students with the knowledge and sets of skills which are useful in career selection and which will help ensure job success. Underlying this point of view is the implicit assumption that there is a certain set of job and occupational skills in current demand by employers somewhere in the industry in what may be termed, 'directly related jobs' or occupations."[5]

The study is primarily descriptive in nature. Extensive data were gathered by means of mail questionnaires posted to 2,501 former students, 1,292 employers and 19 colleges (excluding Ryerson Polytechnical Institute) in Ontario, also 175 employers and 86 former college students employed by them were interviewed. The principal finding of the project was:

> There is no content relevance problem of any great magnitude. There are, however, areas of serious concern expressed by informed sources who suggest that the content relevance of existing college programs, while acceptable to the preponderance of former college students and their employers, can be greatly improved in a number of respects. By bringing about these improvements, the training needs of both employers and college students will be dealt with in a more effective way.[6]

The areas of concern which emerged from the responses of employers and students were:

1. Concerns about the job focus and orientation of College programs.

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[5] A Study of the Communication Arts Programs in Colleges of Applied Arts and Technology: Summary Report (Ontario, 1974), pp. 3, 4, 5.

[6] Ibid. p. 10.

2. Concerns about the lack of practical skills and the need to learn them within existing program structures.

3. The need for better communication and co-operation between employers in the Communication Arts field and the College system.[7]

The aspect of content relevance has some implications for the present project. However, the study has greater value as a source of data, since Ontario is a large centre of production for broadcasting and film-making. The Ontario project accumulated a considerable body of useful data on the training needs of employers, the structure of the labour market, and the supply of college graduates.

A report of similar relevance to this study, entitled Besoins en specialistes des communications, has been prepared by Sorécom Inc. for the Province of Quebec's Department of Communications, and issued in 1973. The firm was commissioned in March 1971 to conduct a study to estimate how many persons work in the communications industries in the province of Quebec, to forecast the anticipated change in manpower over three years and to determine the characteristics of its practitioners and the required formal training for their occupations. The study encompassed not only broadcasting and film-making but also the press, advertising, public relations and other sectors of the communications field. Sorécom conducted their survey from the spring of 1972 to the spring of 1973. The method of data collection was the mail questionnaire, of which 1,974 were distributed in May 1972 to employers, and 1,128 in January 1973 to practitioners. Their very extensive report of findings gives profiles of the various sectors and occupations in communications, forecasts for each sector to the year 1975, and a summary of practitioners' attitudes towards formal training. Twenty-eight specific occupations were studied and these were essentially concerned with the production arts. Sorécom estimated that 1,211 persons in these categories were employed in radio broadcasting, of whom announcers, broadcast journalists and soundmen comprised more than 50 per cent; 1,110 were employed in television broadcasting including cable diffusion, and 581 in film-making of which a large proportion were free-lancers. Their overall forecasts were for a 10 per cent rate of growth in radio over the three years 1973 to 1975, and a 9% rate in television, including cablevision. However, they felt unable to make a secure forecast for film-making because of the small numbers in the industry, its changing nature and the large proportion of free-lancers employed for short periods. They discovered that film-making generally is characterized by the versatility and mobility of its specialists and enterprises, very many firms existing only for the duration of a single production, although some firms reform at a later date under another name.

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[7] Ibid. p. 15.

On the question of training for these industries, the principal points made were that it is an unresolved issue in all countries, that for the technical occupations associated with image and sound the preferred training is at the college or technical institute level, while for other occupations the preference in Quebec is clearly for a general education at the undergraduate level followed by on-the-job training in the industry, and that employers were sceptical of communication arts programs but practitioners regarded them more favourably. Otherwise, the actual needs of the industry were at the professional level of education and for re-training rather than at the basic-level of training. Sorécom asked respondents to group the occupations covered in their questionnaire into areas which would benefit from an appreciably analogous training, in effect to identify families of occupations so that they could construct profiles of homogeneous and integrated programs. Responses were subjected to factorial analysis, from which were derived three significant groups. The first, corresponding to an advanced level of specialization, covered the area of general conception and included such occupations as writers, journalists, researchers and announcers. The second and third corresponded to a general level of training, the second covering the areas of technical specialization and including occupations such as producer/director, script assistant, film editor, mounter, cameraman, soundman and sound engineer, and operator-technician. The third covered the area of graphic arts in general, including occupations such as set designer, graphic artist and artistic director.

Sorécom concluded that the workforce of the communications industry is relatively small and in the absence of any intervention on the part of government or of a major social changer, there would not be a marked increase in its numbers over the short term. Furthermore, enthusiasm for the schools of communications arts was at least moderate. They believed the study had not shown the need to open new schools or departments in communication arts but there was a need to maintain and improve certain existing programs. The idea of advanced training in the sense of perfecting or of re-training had been well received by their respondents.

The implications of the Sorécom findings for this project were several. Their research was, of course, limited to the province of Quebec, but this is one of the country's major areas of production and reflects in part the state of the industries in other areas. Their study embraces all sectors of the communications industries, although they did express the need for a special study to be undertaken in the field of cable diffusion. The report was most valuable for its detailed profile of individual occupations. Data upon manpower by occupational categories in these industries are sadly lacking elsewhere. Finally, their conclusions on the need for training point to the purpose of this study: the probing of interest in advanced-level training for production arts.

The report co-authored by Mintzberg and Litwack, and published by The National Film Board in April 1973, on Manpower Training in the Canadian Screen Industry, is of greatest interest in this project. The report was specially prepared for the Film Board and discusses the screen industry on a national basis. It does not attempt to study training needs for radio broadcasting, a large area of the total broadcasting industry, but it does take the widest view of the screen industry, defining it to include film, television broadcasting, cable television, and other audio-visual forms. Data were collected mainly through interviews conducted with representatives of the industry, and instructors, graduates and students of existing schools of communication arts. Of their findings, those in the section of the report describing and criticizing the kind of training currently being offered in film and television schools are germane to this study. Their conclusions in this section are that although there is a great variety of training programs, "from the very rigid equipment-oriented courses to very free-structured courses stressing creativity", and many schools are extremely well-equipped, the schools offer inadequate training in crucial areas such as script-writing, administration, and distribution, and insufficient experience in making films, and many professionals are strongly critical of the present training courses and the quality of the students graduating. Furthermore, they find:

> Students are remarkably ignorant about the media and industry they have chosen to study....Courses in film and other forms of visual expression remain among the most popular offered by schools across Canada. The ratio of applications to acceptances is often as high as seven to one. Often these courses attract students who still hold a glamourized ideal of the industry; many drift to them after trying other courses and other schools, and are content to remain dilettantes. As a result, the drop-out rate is quite high, once the students realize the creative and practical demands of the courses.[8]

Their summary of the main trends which they believe will have an important effect on manpower requirements and training concludes that there will be a positive demand which may be quite substantial, but fluctuations within the whole screen industry make it difficult to determine exactly which jobs or areas will need the most people. Much of the information on which they have based this conclusion is from several industry reports, for example, Canadian Film Development Corporation annual reports, Canadian Radio-Television Commission reports, Canadian Broadcasting Commission reports, and the report of an industry survey conducted by the Canadian Association of Broadcasters in 1972. In order to assess the need for manpower training, Litwack and Mintzberg had hoped to use statistics available for the past few years to extrapolate future trends, but they immediately ran into the problem of getting reliable statistics or, for that matter, any relevant statistics at all.[9] This problem of unreliable or unavailable data forced Litwack and

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[8] William Litwack and Henry Mintzberg, Manpower Training in the Canadian Screen Industry (Montreal, 1973), p. 20.

[9] Mintzberg has subsequently advised that because of fluctuations in demand for workers in the industry, many are obliged to take seasonal work in other occupations and this distorts the pattern of numbers employed each year by the industry.

Mintzberg away from a statistical basis for their study towards dependence on interviews for much of their information, and they comment:

> This resulted in many valuable impressions from people in all aspects of the industry, although contradictory opinions were often expressed. Much of the report, therefore, is speculation, reinforced by whatever supporting data were available.[10]

Their analysis of specific trends in the media is presented in the form of a matrix, "Canadian Production Employment in Media by User"[11], ranking their estimate of the importance of an area of users in terms of employment in production in Canada today, and their estimate of future employment growth in that area. A summary of specific trends is presented for each medium..They predict a moderate growth in television broadcasting, with demand for manpower in cable and closed circuit television growing relatively more quickly. But they believe that demand in the film segment will probably see the slowest growth, being strongly affected by government action and the initiative of Canadian film makers in tapping foreign theatrical markets. Growth in the use of audiovisual media in government, industry, and education, while likely to be significant in the long-run, they feel will be hampered in the short-run by over-extension and reduced budgets.

Lastly, the recommendations of the report are directed specifically to The National Film Board. At the outset of their final section, the authors state that a formal national post-graduate school would be unnecessary, unfeasible and extremely expensive. Nevertheless, they see a need for training programs designed to train students who will be able to fit into the industry as it develops during the next few years, programs which will supplement rather than duplicate the efforts of existing schools. They recognize that the Board is not equipped to provide comprehensive instruction concerning the financial and distribution structures of the screen industry, and recommend that existing schools seek closer ties with the local faculties of business and management. However, they propose that the Board offer programs for advanced-level students, working professionals and teachers.

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[10] Ibid. p. 2.

[11] Ibid. p. 33.

It is apparent in evaluating the report that its principal weakness is that, while Litwack and Mintzberg find that a demand will exist for advanced-level training, they have not estimated the extent of that demand. The information for their summary of main trends does not cover adequately the small producers of the industry nor the provincial educational authorities in the industry. The report is limited in scope to the screen industry, and focusses on the plans of The National Film Board as a potential adjunct to existing schools. Presumably, the authors while conducting their research always had one eye on the capability of the Board to operate a professional training program.

Secondary Source Material

Secondary sources searched included publications of government organizations, industry associations, and Unesco and other educational bodies. In the course of this search it was discovered that data on employment are sparsely reported in government publications, although Statistics Canada is at present working on employment figures at the occupational level. A bulletin of the 1971 Census of Canada has been published giving labour force data by detailed occupation.[12] These included numbers both employed and unemployed. However, although classifications used were based on the 1971 Canadian Classification and Dictionary of Occupations developed by the Department of Manpower and Immigration and Statistics Canada, in fact the classifications used in the census are often for whole occupational categories. Thus, gross figures are given for the classification "Production Support Services" in the performing and audio-visual arts section, and this includes, among others, Radio and Television Equipment Operators, Motion Picture Projectionists, Program Planners, Production Assistants, Script Assistants, Stage Hands, Stage and Light Electricians, Clowns, Magicians and Astrologers. The sections for producers and directors, radio and television announcers, and radio and television equipment operators (who monitor, control and operate broadcasting equipment) are perhaps the "purest" for relevance to this study, although the first included Producers and Directors of Motion Pictures, Broadcasting and Stage, Technical Producers, Broadcasting Program Coordinators, Casting Officers, Musical, Art and Recording Directors, Stage Managers and Film Editors. The Canadian total for this classification was 3,850, the largest groups being 1,570 in Ontario, 1,195 in Quebec, and 535 on the Prairies. Radio and television announcers totalled 2,515, with 840 in Ontario, 555 in Quebec, and 505 on the Prairies. The Canadian total for radio and television broadcasting equipment operators was 3,500, of which there were 1,140 in Ontario, 745 in Quebec, and 615 on the Prairies.

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[12] Statistics Canada. 1971 Census of Canada: Occupations. Vol. III, Part 2, Ottawa, September, 1974.

It might be assumed that the likeliest source of data on the broadcasting industry in Canada would be the Canadian Radio-Television Commission, and Litwack and Mintzberg observe in their report that the Commission was analyzing the state of the program production industry in Canada in a study to be finished in July, 1973. However, C.R-T.C. officials have advised that this report contained nothing concerning manpower planning and training at the professional level which could be of any assistance to this project, nor had the Commission undertaken any studies of the manpower requirements of these industries.

RESEARCH PROBLEM STATEMENT

In the course of exploratory research, information and opinions were obtained from the staff of colleges, universities and technical institutes, from government employees and industry representatives, and from private individuals engaged in the industry. The original motive for the research was a desire to obtain reliable information about the demand for advanced-level schooling. As preliminary interviewing proceeded, a widening gulf between the educational programs presently offered and industry's training requirements became obvious. Doubts were expressed by industry representatives concerning the ability of existing basic-level programs to equip professionals for careers in these industries. One criticism often expressed was of students who enter these programs without sufficient dedication to hard work or understanding of the nature of work in these industries, and who leave the industry when they become disenchanted. Litwack and Mintzberg heard something of the same nature. Possibly the criticism should be directed instead at the admissions policy and philosophy of many of the schools. To assume, as did the Ontario government study, that a mission-oriented program will be useful to the student in career selection is to put the cart before the horse. If the philosophy of the programs offered by colleges and institutes of applied arts and technology is only to assist the student in career selection, then they assume that students are admitted to their programs without commitment. A number of persons pointed to the dearth of data on employment in these industries. There were said to be areas of under-employment, particularly in Quebec, or in certain occupations within the industries, although there is purported to be a good demand for technicians, and script-writers are extremely scarce. Many of those interviewed felt that a program was necessary for training professionals, one in which people with adequate education and experience in handling sophisticated equipment could get a breadth of schooling, and coaching from distinguished professionals who would insist on a high standard of performance. None had any concept of the extent of demand for such a professional program nor did any clear picture of its proper nature and scope emerge. Therefore it was decided to extend the enquiry to discover what type of program was preferred, without attempting to establish the curriculum for such a program.

From the general findings of this exploratory research, and the spirit of interviews and reports, it was concluded that primary research was warranted to discover if substantial demand exists for an advanced-level school and to establish whether the program orientation should be academic or strongly practical. Assuming that an advanced-level training program in production arts is a necessity to the Canadian broadcasting and film-making industries, measurement of the extent of demand for, and discovery of the preferred type of training would be of significant value to those charged with providing education. While it is not possible to forecast a precise figure for enrolment in any such program in the immediate future, a reasonable prediction might be made of the annual rate of demand for enrolment based on employment in the industries and stated interest in advanced-level education.

Components of the Problem

1. Measurement of the present state. An attempt should be made to discover numbers of students graduating each year from existing courses,

as well as some idea of where and in what occupations these students are employed.

2. Projection of demand. Estimates should be made of extent of total demand, and of demand for specific areas of study as an indication of interest in general occupational categories. An attempt should also be made to estimate elasticity of demand by both potential students and employers, in terms of willingness to meet or support varying levels of cost for tuition. Socio-economic characteristics of potential students, and also the attitudes of students, practitioners and employers influencing their decisions about advanced-level training should be determined, since these may be predictors in the measurement of demand. Level of demand for advanced-level training also depends on available employment opportunities and this, in turn, depends on employers' needs for "professional" staff and their assessment of what is desirable training for their staff. Some of the conditions influencing employers' staffing needs would be:

Potential growth of the industries;

Replacement necessary through attrition of existing staff;

Level of training of existing staff;

"Costs" of staff training;

The "tradition" of training for these industries.

The problem therefore includes a need to establish employment trends within these industries based on existing and past populations, gathering of data relevant to the conditions influencing staffing needs, and the use of some indicators of potential growth in order to extrapolate trends.

Estimation Problems

When an industry is comparatively homogeneous and comparatively undisturbed over a long period, it is possible to extrapolate future demand for manpower from historical employment trends. But the present state of the broadcasting and film-making industries is not static. There are expectations of a trend for growth in broadcasting, stimulated by federal government goals for intensifying the Canadian content of productions. This influence may "spill over" into film-making and lead to increasing demand for competently trained personnel. Defining the population of an industry in disequilibrium is extremely difficult. At the core are the well-established corporations with measurable expectations for the future: but at the fringe are the small transient companies formed by entrepreneurs willing to take high risks, and the uncommitted individuals who participate in production sporadically. Again, while some segments of the population such as radio broadcasting may be well-defined, others such as film-making are in a considerable state of flux. Companies form to undertake single productions and then disband, young free-lance cinematographers work only part-time at film-making, and professionals contract outside their normal employment with small producers who cannot support a full-time staff. What we should describe as professionals are often not easily distinguished from dilettantes.[13]

There are limitations to measuring the level of expectation of many people in these industries, particularly the free-lancer, not only in the measuring tools devised but also in the subjects' attitudes toward employment opportunities and toward the demands of productivity and the nature of productions available to be undertaken, as these affect their own needs to express their creativity at will.

Hypothesis

The hypothesis of this study is that demand for professional training exists and may be stated as a stochastic function of annual employment in the industries, modified by levels of formal education achieved, employers' expectations for staff development, and probability of enrolment in the professional program as expressed by practitioners, graduating students and alumni of basic-level programs. This function may be further modified in the case of practitioners by occupation and state of progress through career.

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[13] Litwack and Mintzberg report: "The uncertain state of the industry and the tightness of the labour market have resulted in a proliferation of ad hoc non-coordinated film units in Canada. Many companies are set up on a one-shot basis to produce a single feature or commercial contract. Thus there has been a gradual decentralization of production, and a corresponding increase in freelancing and part-time shoestring, pragmatic operations.

While the average freelancer faces a continual struggle, this decentralization also means that there is increased scope for entrepreneurial initiative....Freelancers are also increasingly dependent on government funds. The syndrome seems to be that if a CBC production or a feature are shooting in his area, or if a private film company has a major contract, then a freelancer may work for three, four, or five months of the year. The rest of the time he will try to get a grant, perhaps from the C.F.D.C., Canada Council, LIP, or OFY. If he is lucky this will give him enough to live on for the rest of the year. Otherwise he will struggle to survive—one film maker has been working in the lumber yards of MacMillan-Bloedel for the past several months.... Two professors in film on the West coast estimated that 60%-70% of employment is grant employment. People committed to film and video as a means of livelihood seem to be willing to hustle for work in the field for six or seven months a year, and then spend the rest of the year doing other things." pp.8-11, Manpower Training in the Canadian Screen Industry.

The following propositions arise from the hypothesis and also deserve investigation:

Cost influences elasticity of demand for advanced-level training.

Attitudes of graduates of existing programs towards professional training are influenced by possibilities for employment.

Many graduates of existing programs are not employed, or are employed only sporadically in these industries.

Advanced-level training is necessary for advancement of practitioners within these industries.

Employers' attitudes towards "traditional" methods of training staff influence their attitudes towards professional training.

III

RESEARCH DESIGN AND SAMPLE DESCRIPTION

Information for this study was collected from a large number of respondents upon a few factors and this was subjected to statistical analysis, while detailed information was gathered by means of interview in a relatively small number of cases to flesh out the body of data accumulated from the many, and from secondary sources such as government and industry publications.

Methods of Data Collection and Analysis

Since the research method used in this study was the survey, the mail questionnaire and the personal interview were the methods of primary data collection. Employers, practitioners, graduating students and alumni were approached through a mail survey, while personal interviews were conducted with industry representatives and practitioners, instructors of existing programs, and government officials. Two questionnaires were used, one, an employer questionnaire (Appendix B), the other for practitioners, students and alumni (Appendix C). The latter was slightly modified to suit the characteristics of either the practitioner/alumni population or the student population.

Because of the problems inherent in interpreting social science data, the questionnaires were designed to allow respondents to interpret their own replies as much as possible. Each scaled question measuring an attitude was followed by a companion open-ended question to determine the reason for the response. A further test was provided on several crucial questions with an immediately following and contrasting question which asked for respondents' attitudes to the opposite position taken in the crucial question. By this means it was hoped to probe opinions thoroughly through well-considered responses. Items in the first part of both questionnaires were similar, and were designed to analyze the extent of demand for each of the alternative hypothetical model programs, and the general areas of study they might embrace. Crucial items were stated in terms of a Likert-type scale ("Very Likely" to "Most Unlikely"). On the basis of these items, the probability of enrolling in or hiring students from a program was measured. Subjects were also asked to identify the advantages and disadvantages of each program. In the second part of the questionnaires an attempt was made to establish elasticity of demand for a professional program given increasing levels of cost, and also to measure the perceived necessity for a Canadian advanced-level training program. The remainder of the questions on the first questionnaire gathered information about the organization's staff tuition policy, the general nature and location of its industry, and counts of present and projected hirings by categories of general occupational areas, while on the practitioner/student questionnaire they gathered demographic and occupational data.

The methods of data analysis were simple. Data from questionnaires were tabulated and summary statistical measures calculated. Responses to questions on likelihood of enrolment were then cross-tabulated with demographic and occupational data, and willingness to undertake various levels of tuition costs, to determine influence on demand.[1] Results of the mail surveys were synthesized with results of parallel research upon historical data and with the information gathered in interviews to provide a basis for recommendations.

Professional School Models

Since concept testing was involved, hypothetical models of professional programs had to be developed. American professional training has an academic bias: courses are at the post-graduate level, offered at universities, generally of two years' duration, and have a theoretical direction as well as a practical basis. Typical programs are offered by the University of California at Los Angeles and the University of Wisconsin. Both academic and polytechnical training is available in Europe. The British method emphasizes in-service training and interneship, following a specialized undergraduate program at a polytechnic, or at a cinematographic institute. A Canadian resident producer trained in Britain advised that, typically, the British Broadcasting Corporation took about fifteen graduates from the London Polytechnic, offered them a choice of production craft, and then sent them to its own training schools for intensive courses, both in the area of choice and in related production areas. Subsequently they were appointed to junior level in production, which amounted to a type of interneship.[2] In Canada, the exploratory program of The Banff Centre was modelled on Unesco recommendations for the design of such advanced-level training, and allowed the practitioner to enroll in short, intensive courses so that the program might be taken over several years without substantial breaks in employment.[3]

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[1] The Statistical Package for the Social Sciences program, and the Chi square test available on that program, were used to compute and test statistics.

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[2] The following quotation is taken from written evidence submitted by the Head of Staff Training at the BBC to the Committee of Enquiry into Arts Administration Training conducted by the Arts Council of Great Britain in 1971, reported in Training Arts Administrators (London, 1972), p. 17: "The BBC recognizes the importance of the relationship between art and administration 'both in the programme output departments themselves and in all supporting areas', and the trend of programme training for the last six years reflects the policy of 'devolving an increasing degree of budgetary responsibility to the Programme Directorates and their departments'.

'Training courses in basic production techniques include programme budget exercises which simulate the problems which producers will encounter in the production office, from the submission of the initial idea to its realisation'. Students and their studio exercises come under twofold scrutiny from the viewpoint of both technical control and administrative efficiency, 'necessary in a world in which producers have to calculate expenditure far beyond the range of obvious production requirements, e.g. the cost of studio time and manpower, camera-tube hours, satellite charges, film editing, etc.'.

'The BBC has always had the problem of matching its creative strength with administrative and executive skill of an equally high order. There is a natural tendency for people both outside and inside the BBC to want to gravitate towards its more exciting end and for the supply of good administrative volunteers to be correspondingly thin. Alongside craft training for programme staff there has emerged a parallel need for more general training including training in management at all levels... Perhaps the most important need of all is for the marriage of editorial and production experience with senior management capacity.'"

[3] A criterion for the education of the film-maker has been offered in the Final Report of a Unesco meeting of experts issued in the Unesco release SHC/MD/19, Paris, 6 September 1972, p. 2. The meeting regarded cinema and television as instruments of culture in contemporary society, defining the film and television medium as "an art form, a mass communication technique, an instrument of education, and a 'language' in its own right". From this they conclude that "there can be no fixed definition of the film-maker's responsibilities, as these arise out of the social-cultural factors active at the time in each country or region, and should, therefore, be subject to continuous review....The technical training required in the forming of a film-maker is a simple matter: the more difficult problem is instilling within the students a social and cultural awareness". Unesco has recently published its recommendations in The Education of the Film-Maker which will shortly be available in Canada.

Two hypothetical models were prepared, one,with an academic bias, based on American post-graduate programs. The second had a polytechnical orientation, and offered practical training in a discipline to those already having a basic knowledge, team-work applications in various fields of the industries, and coaching in the successive stages of production to attain mastery. In this manner, concepts of a program which could be offered at either a university or a school of arts (polytechnic) could be evaluated.

Description of the Sample Groups

The population consisted of employers and practitioners in the broadcasting and film-making industries and the graduating classes, alumni and instructors of schools who conduct basic-level programs. The survey data upon which this study is based were gathered from a sampling of students and alumni, and practitioners selected from current craft guild and union directories. In addition, the total population of students who had enrolled in the experimental program conducted at The Banff Centre in the summers of 1972, 1973 and 1974 were surveyed. Because of the heterogeneous nature and size of the employer population, a stratified sampling procedure was used, the sample being divided into (i) major producers such as the CBC, The National Film Board and CTV affiliates; (ii) provincial educational authorities; and (iii) other well-established commercial producers, the criterion for stability being that they have operated at least from 1970 onwards.

Of the 121 employers approached, thirty-nine or about 32% responded to the survey. These included the CBC, The National Film Board, the four provincial educational communications corporations, and thirty-five commercial houses. The eleven responding broadcasting corporations included the CBC, CTV and Global networks and they represent 20,700 or 60% of the total industry employment. The CBC accounts for about 45% of that total. Twenty-four film-making companies responded, including The National Film Board which accounts for about 45% of industry employment, and they represent 2,100 or 80% of the total employment in the film-making industry. The provincial educational broadcasting and film-making industry is now comprised of four educational corporations, those of Quebec, Ontario, Saskatchewan and Alberta, and they employ a total staff of 960. Saskmedia is the newly formed educational corporation of Saskatchewan and is not yet producing, so that employment figures are for the other three corporations. Of the 820 questionnaires sent to practitioners, students and alumni, sixty-five were returned unclaimed, so that 755 were effectively distributed. Responses were received from 308, of which six were returned incomplete, leaving 302 or 40% to be used in the analysis, and these fell into the following categories: practitioners numbered 109, students 141 and non-practitioners (alumni not employed in these industries) 52. Finally, in-depth interviews were conducted with 38 employers and practitioners, instructors, and government officials.

Three employers reported that the majority of their employees were located in British Columbia, nine on the Prairies, fifteen in Ontario, thirteen in Quebec and three in the Maritimes. The geographic distribution of practitioners, students and non-practitioners is given in Table 1. The main production centres of these industries are Toronto and Montreal, and the return from Quebec is rather low, possibly because a French-language version of the questionnaire was not used. Almost 50% of these respondents were from Ontario.

Table 1: Geographic Distribution of Practitioners, Students and Non-practitioners

	Practitioners	Students	Non-practitioners	Total
British Columbia	14	14	8	36
Prairies	39	14	24	77
Ontario	36	97	15	148
Quebec	17	7	1	25
Maritimes	1	6	-	7
U.S.A.	2	3	4	9
TOTAL	109	141	52	302

Practitioners, students and non-practitioners gave their age, sex and formal schooling completed as shown in Tables 2 and 3.

Table 2: Distribution by Age Group and Sex of Practitioners, Students and Non-practitioners

	Practitioners	Students	Non-practitioners	Total
Age Groups:				
Under 20	2	15	-	17
20 - 24	56	107	30	193
25 - 34	41	18	17	76
35-44	9	-	3	12
45 and over	-	-	2	2
No response	1	1	-	2
TOTAL	109	141	52	302
Sex:				
Male	80	109	33	222
Female	29	32	19	80

Table 3: Distribution of Practitioners, Students and Non-practitioners by Formal Schooling Completed or Near Completion

	Practitioners	Students*	Non-practitioners	Total
University	28	21	23	72
Technical Institute	52	73	16	141
Community College	13	45	5	63
The Banff Centre	6	-	6	12
High School	10	1	1	12
Other	-	1	1	2
TOTAL	109	141	52	302

*Students' graduating year: '74 = 8, '75 = 110, '76 = 16, '77 = 3, No Response 4.

Although these industries have no universal level of formal education required of new appointees, and indeed many employers claim to hire "off-the-street", the preponderant level of formal schooling was post-secondary. A general picture of employers' minimum educational requirements given in the survey is shown in Table 4. Not all employers responded to this question, but the importance attached to previous experience is evident, and one producer remarked in interview that most employers preferred to wait until someone had got his experience at another company's expense and then bought him into the firm.

Table 4: Employers' Minimum Educational Requirements of New Appointees

	University	College	High School	Well-rounded education	No minimum but experience
Broadcasting	-	2	3	-	4
Film-making	6	1	2	2	6
Educational	-	2	-	-	1
TOTAL	6	5	5	2	11

Employers and practitioners were asked to show the sector of these industries in which they practised and their responses are given in Table 5. The public sector is, of course, represented by the CBC and The National Film Board. While provincial educational communications corporations account for most of the employment in the educational sector, several private film-makers and broadcasters stated that they engage in production of educational films and programs. Moreover, six film-makers reported that they produce material for television, and the CBC and two private broadcasters produce films.

Table 5: Distribution of Employers and Practitioners by Industry Sector

	Private			Public			Educational			Other*
	TV	Radio	Film	TV	Radio	Film	TV	Radio	Film	-
Employers	16	4	26	1	1	1	9	4	13	4
Practitioners	19	13	22	34	13	15	21	4	12	8

*Includes several free-lance film-makers and producers of advertising or industrial training films and tapes.

Vocations of practitioners, students and non-practitioners are shown in Table 6. While the majority of students aspire to the glamorous roles of the industry, several do not intend to enter it at all. It is interesting to observe that half of the non-practitioners are in media-related occupations. To provide some historical perspective, reported previous occupations of practitioners and non-practitioners are shown in Table 7. Not all practitioners had a background in these industries, although over half had previous occupations which were media-related. Some non-practitioners have already practised in but left broadcasting and film-making, and the reasons why they and the alumni of basic-level training programs are in unrelated occupations are given in Table 8.

Table 6: Vocations of Practitioners, Students and Non-practitioners

	Practitioners	Students	Non-practitioners	Total
Unemployed	-	5*	-	5
Producer/Director	28	24	-	52
Production Assistant	10	17	-	27
Script Assistant	2	-	-	2
Cinematographer	14	18	1ø	33
Film Editor	9	3	-	12
Technical Director	1	-	-	1
Production Technician	5	-	-	5
Soundman	4	5	-	9
Set Designer	1	-	-	1
Video Tape Editor	1	1	-	2
Video Switcher	1	-	-	1
Traffic Manager	2	-	-	2
Programmer	2	-	-	2
Announcer	6	4	-	10
News Director	2	-	-	2
Broadcast journalist	1	5	-	6
Executive/Research Assistant	2	1	-	3
Media Marketer	1	1	-	2
Scriptwriter/Writer	6	10	3	19
Copywriter	4	2	1	7
Graphic Artist	1	-	-	1
Media Instructor/Assistant	4	-	5	9
Recording Engineer	-	-	2	2
Musician/Artist	-	-	3	3
Actor	-	1	6	7
Newspaper Journalist	-	1	5	6
Advertising/PR staff	-	3	2	5
Personnel staff	-	-	1	1
School teacher	-	3	5	8
Cook	-	-	1	1
Postal Worker	-	-	1	1
Odd Jobber/Ranchman	-	1	4	5
Policeman	-	1	1	2
Medical Student	-	-	1	1
Pastor	-	-	1	1
Prisoner	-	-	1	1
Accountant/Manager	-	-	2	2
Salesman/Sales Clerk	-	-	3	3
No Response	2	35	3	40
TOTAL	109	141	52	302

* 1974 graduates. ø Working in a museum.

Table 7: Previous Occupations of Practitioners and Non-practitioners

	Practitioners	Non-practitioners	Total
Media Instructor	2	1	3
Film-maker	-	1	1
Script Assistant	1	1	2
Producer/Director	2	-	2
Research Assistant	1	-	1
Cinematographer	2	-	2
Assistant Film Editor	-	1	1
Assistant to Producer	1	-	1
Video Switcher	-	1	1
Production Technician	2	-	2
Media Lab Assistant	-	2	2
Scriptwriter/Writer	-	1	1
Still Photographer	1	-	1
Musician	1	-	1
Advertising/PR staff	4	-	4
Newspaper Editor	-	1	1
Newspaper Journalist	1	1	2
Secretary	2	-	2
Teacher	2	2	4
Store Clerk	1	-	1
Transport Driver	1	-	1
Surveyor's Assistant	-	1	1
Entertainer	-	1	1
Draftsman	1	-	1
Construction Worker	2	-	2
Salesman	2	-	2
Labourer	3	-	3

Table 8: Reasons Why Non-practitioners are in Occupations Unrelated to Broadcasting and Film-making

Total Non-practitioners	52*	= 100%
More pay or greater job satisfaction in unrelated job	27	52%
Formal schooling insufficient or not closely enough related to industry's job opportunities	18	35%
No job opportunities available in directly-related areas	13	25%
Not interested in broadcasting or film-making	3	6%
Better working conditions in unrelated job	1	2%

* Details do not add to total because respondents gave more than one reason.

In the Ontario study of communication arts program graduates, 43.8% of those not in directly related occupations said they found more pay or greater job satisfaction in an unrelated job, 25% could not find jobs in the media industries, 8.8% found better conditions in unrelated jobs, and 3.3% had no further interest in the communication arts field.[4]

The manner in which practitioners, students and non-practitioners became interested in the "media" arts is reported in Table 9. Most have actively participated in "media" or allied arts as adolescents and have gravitated towards film-making or broadcasting as a result, although a large number have evidently made a very reasoned choice and were quite explicit in stating their reasons.

Table 9: Manner in which Respondents became interested in "media" arts

	Practitioners	Students	Non-practitioners	Total
Participation with family and friends or through hobby	22	26	9	57
Activity in allied art	33	44	19	96
Saw value of media arts as new communication mode	28	35	15	78
From contact as a consumer	19	16	6	41
Wanted to earn living and have fun at it	1	1	-	2
Ego, Fate	2	1	-	3
No response	4	18	3	25
TOTAL	109	141	52	302

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[4] Ibid. p. 98.

IV

RESULTS OF THE STUDY

Summary of Findings

A majority of respondents said that an advanced level school for training in the production arts is necessary to Canada. However, a large proportion of employers believe that in-service training is the ideal schooling for professionals in these industries. Practitioners, students and non-practitioners generally favour some combination of schooling and practical training, a number suggesting rotation in schooling and interneships as the ideal. Instructors of existing programs feel that the divergent points of view and fixed ideas of people in the industry are impediments to designing a professional program. Employers definitely preferred the school of arts model program, while practitioners and students showed a slight preference for it. Non-practitioners preferred the academic model program. Among practitioners, the number of years of employment influenced the preference: those who had been working up to three years were almost equally divided in preference for the two programs, but practitioners who had worked three or more years were more likely to enroll in the school of arts program. A significant influence on demand was found to be the tuition and living costs necessary while undertaking advanced-level schooling.

Necessity for an Advanced-level School

Before attempting to estimate the demand for advanced-level training, it seemed desirable to ask whether or not the country needs such schooling. To this end, everybody approached in this study was asked, How necessary to Canada is an advanced-level school for training in the arts associated with television, radio and film-making? A clear majority think it is necessary, as is shown in Table 10. Reasons given for the responses are listed in Table 11. The principal reasons--roughly two-thirds of all respondents offered these--were the industries' need for competent professionals, the need to improve professional standards, and the need to establish a Canadian identity and cultural standards. The last possibly is influenced by the Canadian Radio-Television Commission's requirements for higher Canadian content in broadcast programming, and several employers mentioned this, but among practitioners the cause was most often associated with renting of American expertise and lack of opportunities for Canadian artists and professionals to train in and to portray the Canadian culture. Four of the clearest expressions of these sentiments were:

Table 10: Responses to the question, "How necessary to Canada is an advanced-level school for training in the arts associated with television, radio and film-making?"

	Employers		Practitioners, Students and Non-practitioners	
Very necessary	8	21%	181	60%
Necessary	20	51%	89	29%
Unnecessary	7	18%	17	6%
Very unnecessary	4	10%	5	2%
No response	-	-	10	3%
TOTAL	39	100%	302	100%

> We are too dependent on the States for our formats and content. We are still "renting" their expertise.
>
> Canada has used communications and transportation to solve many problems of Canadian unity and identity, and yet there are few Canadian communications experts trained in Canada and very few high calibre schools.
>
> One of the surest ways to showing and retaining our Canadian culture is by the use of the media. It is necessary that Canadians compete with foreigners as they will show our culture as other Canadians see it.

A

Table 11: Summary of Reasons For or Against the Necessity of Advanced-level Schooling for Canada

	Employers		Practitioners et al.	
Totals	39*	= 100%	302*	= 100%
For				
Industry's need for competent professionals	16	41%	85	28%
Improving professional standards	5	13%	64	21%
To establish Canadian identity and cultural standards	4	10%	75	25%
Poor quality of existing training	3	8%	43	14%
No advanced-level training exists here	1	2½%	52	17%
Opportunity to get specific training and enlarge skills and ideas	1	2½%	7	2%
Improve chances of getting a job	-	-	4	1½%
Lack of good training within industry plus sophistication of the audience	-	-	4	1½%
Against				
Schools only produce graduates competent at the operator level	4	10%	-	-
Existing schools give adequate training	-	-	5	1½%
Practical experience is the best schooling	3	8%	11	3½%
Not enough demand for professionals	1	2½%	6	2%
Prefer to hire people with broad general interests and education	1	2½%	-	-

* Details do not add to the total because respondents gave more than one reason, or no reason at all.

> Canada must gain a certain degree of cultural independence if its media industry is ever to be of any value. We must learn that American production values are not essential.

Employers were more articulate about the need for competent professionals. They said that an inadequate number of practitioners of the necessary quality is now being produced by both on-the-job and school training. Members of the CBC staff commented on the paucity of trained, knowledge-able talent and said that direct experience could only deliver what they need to a limited degree. However, one member had doubts about an advanced-level school, saying it is "very necessary but very unlikely it can be done with the necessary professionalism required--too expensive--really good people can make a fortune in the business so who is left to teach?" Others had similar reservations, or related the idea to their experience with basic-level programs:

> We usually find a surplus of applicants who have graduated... In the main, the courses in broadcast communications at these community colleges are shallow and poorly taught.
>
> Have worked with radio and TV arts students in the past and on the whole we found them to be pompous, over-confident and unwilling to work.
>
> The extensive radio-TV arts courses now offered in Canada provide graduates with competence on the 'operator' level. There is a lack of graduates who can function at a creative level.

Among film-makers, reasons given for the necessity of an advanced-level school were similar to those of employers in broadcasting:

> The calibre of instructors at most of the schools is very poor, many could not succeed in industry and their ideas are out of date. Moreover, the courses are too oriented to appreciation and do not teach practical applications for industry adequately.

This problem was discussed in interview with several employers, one of whom said that the schools need to redesign their courses: their principal problem is that their instructors have no practical commercial experience, they do not teach perception of different styles, 95% of the course is technique, not practical nor theoretical, and their graduates are of no more value than a guy off the street. Graduates of one of the better-known communication arts programs were said to be over-developed for the real world and could only use the epitomy of equipment, so that it took a long time for them to adjust to the realities of producing in any commercial house: they viewed the film as an art form, not a medium of communication.

Practitioners and students, also, were forthright in criticism of existing training and complained that they had to go to America or Europe if they wished to get professional schooling. In arguing for a Canadian school, they referred to the low standards of production in Canadian industry and the need to rejuvenate professionals. Two practitioners expressed the problem clearly:

> Due to union regulations and work pressure in most production centres, people working in the field are now experiencing difficulty learning the work in areas outside their own.
>
> There is no truly advanced institution for professionals to polish their methods, keep up with advances in the media, recharge and rejuvenate their creative juices, and be inspired to break out of the ruts of years of doing something in one way and into a new vision.

Replies to a matching question with awkward wording that demanded deliberation throw some of these problems into relief. Respondents were asked, Do you agree with the widely accepted proposition that no school training in this field is not necessarily bad for your career? The question was modified slightly for employers to terminate "for your employees?" Seventy-two per cent of employers agreed with the proposition, twenty-eight per cent did not. On the other hand, forty-four per cent of practitioners, students and non-practitioners agreed with the proposition, while forty-six per cent did not. Ten per cent of these did not respond. A summary of the arguments advanced is given in Table 12. Those who agreed apparently have doubts that schooling can effectively induce the qualities needed of a professional: creativity cannot be taught and a high quality of instruction cannot be made available, hence professional training is better acquired on the job.

Table 12: Summary of arguments agreeing or disagreeing with the proposition that "no school training in this field is not necessarily bad for your career".

	Employers		Practitioners et al.	
Totals	39*	= 100%	302*	= 100%
Agree				
Sufficient to learn on the job	12	31%	89	29%
Creativity can develop without schooling	7	18%	33	11%
Present schools are ineffectual	11	28%	5	1½%
Schooling costs the taxpayer too much	1	2½%	-	-
Disagree				
Schooling gives a broader experience base and a theoretical approach	5	13%	64	21%
Schooling teaches technology and the best techniques	4	10%	35	12%
On-the-job training is too limiting	3	8%	22	7%
On-the-job training is too costly	2	5%	2	$^2/3\%$
Schooling helps get a job	2	5%	18	6%
Canadian industry standards are low because of this premise	-	-	17	5½%
Schooling is needed with increasing sophistication of the audience	1	2½%	5	1½%
Schools develop sophistication and professionalize the industry	3	8%	15	5%

*Details do not add to the total because respondents gave more than one reason.

Many employers said that they had not yet seen anything better than practical experience in the industry, the school of hard knocks being the best educator. As one expressed it:

> The university of experience can be a good teacher. Some people in our organization have little formal education, others are university graduates--the ability to read and write is what we require of new appointees. Our executives are appointed on ability to accomplish objectives.

A number of employers commented that this is the "tradition" of the industry, thus confirming one of the propositions of this study, others indicated that their responses were influenced by the results of existing programs. In all fairness, it should be recorded that some employers observed their requirements were well satisfied by graduates of certain communication arts programs. Practitioners and students were well aware of the tradition of on-the-job training and many supported it although a large number are discontent with the status quo and critical of its results. One succinct statement of the criticism was, "Hiring off the street has kept us going so far but it shows in the quality of our programs," and another was more pungent, "This premise is accepted, true or not. Ignorance and bigotry are no strangers to this field!" The arguments for natural creativity were best summed up by the following comment of one employer:

> Good creative people are not made--they make themselves, like good artists and good writers. The best training for TV is life itself. We easily find people who can use the equipment and know the technical ques but very few know what to say--or can say it without being missionaries. What we are looking for are "eyes that see more" and "ears that hear more" than the average passive human being--and can get that average human being to participate. We need people who have something to say outside of the "bag of cliches"--old or new.

In some cases, employers obviously overlooked the idea that advanced-level schooling would be essentially a form of up-grading for practitioners, and a means of professionalizing new entrants to the industry. However, quite a few expressed a strong conviction that there is a great need for a professional approach and that this must come from outside the industry. As one said, "A professional approach must come from schooling: it will not arise like a phoenix within the industry." Practitioners, students and non-practitioners were more conscious of the implication for up-grading and professionalizing. Many students said that they wanted to get practical experience at work before returning to school for advanced-level training, while a number of practitioners felt that rejuvenation was necessary to improve the quality of the industry. The problems of on-the-job training and of professionalizing the industry were often linked by those who felt that industry standards are very low and that present traditions only perpetuate these low standards. One practitioner observed:

> Careers as yet are rarely based on a broad perception of social goals or even communication goals. Most jobs are like being a communications mechanic--get it out and stable, even if you have nothing to say.

A surprisingly low proportion of this group (6%) felt that schooling helps get a job. Referring back to Table 11, we may see that an even lower proportion (1½%) thought that advanced-level schooling would improve chances of getting a job, which seems to refute one proposition of this study, that attitudes towards professional training are influenced by the possibilities for employment.

Ideal Schooling for Professionals

All respondents were asked what they thought was the ideal schooling for professionals in the arts associated with television, radio and film-making, and a summary of responses is given in Table 13. It is interesting to note the higher value attached by employers to on-the-job experience and a broad non-specialized education, when compared to the other groups. Several staff members of the CBC said that for their purposes a radio and TV arts course was not necessary: it was better to employ someone with a general B.A., and give him training in the use of equipment and organizational procedures on the job. This, they felt, was easily done, as there is nothing esoteric about the

Table 13: Ideal Schooling for Professionals in the Broadcasting and Film-making Arts

	Employers		Practitioners		Non-practitioners		Students	
Totals	39* =	100%	109* =	100%	52* =	100%	141* =	100%
On-the-job experience	17	44%	24	22%	9	17%	18	13%
Academic with practical applications	9	23%	25	23%	13	25%	39	28%
Purely practical training	9	23%	16	15%	8	15%	23	16%
Short intensive courses	6	15%	16	15%	4	8%	10	7%
Rotation in schooling and interneships*	6	15%	18	17%	10	19%	28	20%
Broad non-specialized education	6	15%	6	6%	1	2%	4	3%
Coaching by practising professionals	3	8%	15	14%	10	19%	21	15%
Training in professional standards and goals	2	5%	2	2%	-	-	2	1%
Concentration in a specific area	2	5%	1	1%	-	-	-	-

* Details do not add to the total because respondents gave more than one response.

techniques of production and it is pointless to waste time on these in a college program. Similarly, a National Film Board official said that he favoured an academic program because the practical skills can be learned on the job readily and because a person with an undergraduate degree in a discipline of special interest to him had more to offer the Board than one who has just spent his time learning the technology necessary to be a cameraman. Surprisingly few employers attached value to coaching under practising professionals; yet many in interview or in comment attached to questionnaires stressed the need for instructors of any schooling of this type to be active in the industry, a staff member of the CBC suggesting that ideally instructors should spend half of their time in production work. By contrast, the other groups weighted this need fairly heavily. Short, intensive courses are favoured more by those forming the industry, probably because they can be taken during brief absences from work. Finally, the proportion who mentioned rotation in schooling and interneships deserves study in the light of the vote for on-the-job experience and short intensive courses. This alternative could provide the best of both worlds. An official of the Ontario Educational Communications Authority suggested that co-operative interneship programs such as the University of Waterloo has for its engineering students would be valuable. A number of practitioners and students in favour of interneships said that they cultivated professional integrity, a responsible attitude and commitment to a career in the industry, and argued that a break must be made with the traditional continuous residence approach to education, especially for those with family and job obligations. One practical Maritimer suggested, "How about having rotating workshops travelling from coast to coast?"

A producer who has worked in both the public and the private sectors observed that the emphasis in this country has been on creativity without technique: the Czechoslovak, Polish and, to a lesser extent, the London schools are so very successful because they concentrate on practical training, an observation echoed by a number of practitioners, one of whom lamented, "When I think of the European film schools, such as Poland's--people come out of their schools as qualified directors..." Several employers remarked that there are difficulties caused by on-the-job training because of the economic situation of private companies: it is costly in time and money and there are dangers of falling into repetitive patterns. A strong emphasis was placed by employers on the need for literacy, many bewailing the weakness ofgraduates in this skill.[1] Both film-makers and broadcasters stressed the need for more technicians. One experienced film-maker wrote at considerable length in answer to the question on ideal schooling, and an extract of the letter is provided in footnote.[2] As a general comment on schooling, a senior executive of a broadcast company said:

> The overall criterion is the graduate must be capable of doing the job. Unfortunately, this is often not the case. Courses such as the ones described in your questionnaire too often de-emphasize practical training, and emphasize "communications theory". Admitting that the latter cannot be ignored, the

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[1] Unfortunately, this criticism was supported by the large proportion of inarticulate responses to questionnaires returned by students.

[2] A film course, built on our own historical development, would show us our place in the world of cinema, define the relationship of cinema to television, inform us of control over finances, and open a clear path to the future, by building understanding.

It would incorporate philosophy, purpose, history (through the Canadian thing), give a broad perspective, combine theory and practice with basic thinking. How little is the need to "teach" editing, when in truth this is possible only through the film maker handling the medium...and this covers the whole cinema thing. Once the philosophy, the understanding, the purpose is defined, the potential and growing film maker needs only exposure 1) to all the arts, the painters, sculptors, writers, actors, musicians, etc., 2) to film makers who have worked and struggled in the industry, 3) to film makers in the government agencies that are protected by public moneys, 4) to situations at work just for a look-see wherever possible, 5) to highly skilled technicians, who are the background strength of our film industry... the laboratory men, the sound men, the graphic arts through animation men, and the highly skilled cinematographers who have spent their lives on cameras.

If, for instance, your course could offer our people specialized experiences in certain fields, e.g. the use of multiple microphones to accomplish a certain kind of recording, we would see this kind of thing as practical for us. But, this needs only one week at the very outside, and with the best man could be done in much less. But this is the kind of thing we greatly need, in almost every area. But, a university course would be much too expensive in terms of time and money. We must hurry, in Canada, to grab these special skills.

Rather than in-shop film courses, is it possible to think in terms of co-ordinating the academic with the real-life working world of cinema and television so that our students know where they are in relation to a working future in the industry?

> former must be stressed. A person cannot fully understand the medium until he/she understands its mechanical requirements. I applaud your stress on the "financial, legal, organizational and management aspects" under the academic school program. This is very often overlooked, and inclusion of this in a student's training would be invaluable.

The maligned instructors of existing schools felt that the impediments to setting professional standards and to designing a professional program are the divergent points of view and fixed ideas of people in the industry. Even existing schools cannot agree among themselves on standards. One suggested cause of problems was that employers have been slow to recognize the substantial change which is occurring in the industry, partially induced by the new types of hardware, partially the effect of C.R-T.C. requirements, and partially the result of change in traditional attitudes towards communications. The head of one school observed that radio broadcasting companies have been particularly slow to see change, and are still offering $80-$90 a week starting salary on the assumption that they give new graduates valuable in-service training and that graduates come and go regularly perforce and are not worth paying more: the union rate for production assistant, on the other hand, is about $10,000 per annum in Ontario.

Several instructors said that only 20% of the students entering basic-level programs were dedicated to making a career in the industry, the balance took communication arts because they thought the courses would be more interesting than those in other areas, and they were entranced with the idea of playing with the equipment but not committed to the hard work necessary to become professional. For these reasons they felt that the schools should introduce stringent admission requirements. They agreed that there was some disillusionment with certain college programs which have been rather mundane and have a strong emphasis on using hardware, saying that students needed exposure to the social and legal implications of producing in Canada, which they often do not get. They observed that there is a demand for academically trained people who, after completing a general undergraduate degree, continue with studies in technical training for the media, and one said he felt that this was a better way to produce good professionals than to put high school graduates into a technical training program and then expect them to be well-rounded. Two school directors who would like to introduce advanced-level programs feel that no one should be admitted to them without having had two years' experience in a media-related industry. Several thought that there would soon be a considerable demand for training in educational production.

As an indication of interest in general occupational categories and a guide to designing a curriculum, respondents were asked to rank areas of study considered important in an advanced-level program, and these rankings are given in Table 14. Each course is ranked 1 to 4 from most important to least important, and all courses are ranked in order according to the weight attached to them by employers. Practitioners', students' and non-practitioners' rankings appear to the right of the table. From the total ranking of all areas by employers, it would seem that the areas of study they consider most important are those employing the techniques such as editing, video production, sound, image design, and graphics, and the "management" studies of finance and marketing, budgeting, and the social and legal implications of broadcasting. Theoretical studies are generally given a lower ranking than practical. Practitioners, students and non-practitioners show a similar interest in the techniques, but tend to rank theoretical studies as high as management studies. They also attach more significance to radio programming and production than do employers. Their ranking of acting in seventh place is surprising: possibly this reveals that many are performers at heart and "behind-the-scenes" vocations are only surrogates.

Table 14: Ranking of Areas of Study considered important in an Advanced-level Program: in order of importance from one to four in each area, and total ranking of all areas.

	Employers					Practitioners et al.				
	Total Rank	Area Rank 1	2	3	4	Area Rank 1	2	3	4	Total Rank
Editing for film and TV	1	23	7	1	-	97	79	52	21	3
Directing	2	21	7	-	1	193	53	25	6	1
Video production	3	21	4	1	1	107	76	45	23	2
Sound for film, TV and radio	4	19	7	4	1	73	101	61	18	6
Finance and marketing	5	18	6	4	-	57	73	59	58	10
Budgeting film/TV production	6	17	10	5	-	59	53	62	67	9
Image design for film and TV	7	13	4	4	1	86	65	59	27	5
Social and legal implications of broadcasting	8	12	6	2	-	46	81	83	27	12
Graphics for film and TV	9	9	6	5	-	14	56	96	56	15
Scriptwriting and research	10	9	-	1	-	26	6	2	9	14
Theory of design for film/TV	11	9	5	2	-	56	72	78	24	11
Radio programming/production	12	9	1	3	1	88	56	42	50	4
Theory of communications	13	8	7	2	-	59	80	55	31	8
Teaching communications arts	14	4	4	1	-	46	65	69	44	13
Education in humanities, arts, or non-communications area	15	4	-	-	-	-	-	-	-	0
Acting for film, TV and radio	16	3	4	1	1	67	44	53	79	7
Orientation to industry practices and market	17	3	1	-	-	1	1	-	2	19
Cinematography and lighting	18	2	-	-	-	3	4	-	4	18
Perception and assessing potentials of material	19	2	-	-	-	4	-	-	1	17
Animation	20	-	1	-	-	5	1	-	-	16

Again and again, producers said that there was a shortage of scriptwriters, soundmen, and people with management skills and the ability to budget productions. One executive producer in the CBC wrote:

> The industries' greatest needs are for producers and writers... Without the creative and business instincts of the producer we will never really have an industry...Screenwriting in Canada is in a desperate situation. In the guise of "creativeness" our writers are totally undisciplined and incapable of functioning within the relatively rigid structure of TV.

However, a Canadian scriptwriter who took graduate training at the University of California at Los Angeles film school and who is now working in Los Angeles, said in interview that in Canada nobody will pay for scriptwriting, the whole philosophy of the Canadian industry is that they try to produce on the cheap. Also, credits are better for the writer in America and there are vastly greater opportunities for experience. In his opinion, professionalism arises because of "accountability", and only the disciplined will succeed. An ex-producer who is now an official in government commented on this problem of opportunity and accountability, saying that English-speaking Canadian feature film-making is not being treated as a business: as English-speaking Canada forms only 6½%-7% of the world's film market, it cannot support a film industry. A weakness of the industry is lack of business expertise and too much of the industry's budget goes into indirect expenses, not enough goes directly into production. He thought that television had been the financial salvation of the film industry because of the budgetary discipline that the producer can exercise over the director. However, he felt that all production staff should have business skills: most of the industry's management had come from the sales stream but, increasingly, management is needed from the production stream and so advanced-level training should include business training.

Professional Standards and Sources of Instructors

The whole question of improving professional standards in these industries is evidently tied to the problems of nurturing available creativity and finding professionals who are willing to set those standards. None denies that professional schooling is desirable, even though some doubt that it is at present needed. Commenting on its desirability, one practitioner argued:

> Would Canadians ever think of allowing a lawyer or a doctor to practise without going to school, getting his degree and interning or articling. I don't think this analogy is at all inappropriate, either, because the existence of a professional adequately trained free press (which includes all communications media, not just the print media) is as necessary to Canada's survival as is the medical or legal well-being of the country. There just have to be some standards, and the sooner the better.

But all sectors insist that instructors of such a school must be outstanding practising professionals. The problem of instruction seems to divide naturally into two parts:

> What is the proper source of instructors?
>
> Will distinguished professionals relinquish valuable time in creation in order to instruct?

There exist among some members of these industries feelings of rivalry between film-makers and broadcasters: some respondents insisted that schooling for the two should be entirely separate. Television cameramen, said one instructor, have only technical training while training for film cameramen is required to develop their creativity. The attitude showed from time to time in the responses of students of film schools, the most articulate saying:

> We need some good cinema art schools. Stop putting cinema schools in polytechnical institutes. Cinema schools should be put in with art schools because all too often they are put in with people who are not creatively minded. Artists should be together so they may communicate and help each other to progress in their work.

Another student was at pains to distinguish between film-making for the cinema and for television:

> There are two kinds of film schools, and we differentiate between them too seldom. What I call the "pure film" courses are usually affiliated with a photographic course or standard university. Their students work very hard to explore the esthetic and logistic parameters of film as an artistic medium. The second examines film as a component of larger media studies. The mechanics of shooting and editing are taught in the usual manner, but the emphasis is less on experimentation and feature work than on film as the raw material for television programs. These students are still really studying television programming, production, and marketing skills...Film for film's sake is such an elusive subject that I doubt if it really can be taught at all. The rigors of making films are so utterly different from those of television...In the final result comprehensive courses can do little more than offer film as a television component. As media students, we should learn some of the basics of film production...and some of the esthetics of the medium. But no media school is going to be responsible for the emergence of any film-maker of note.

On the other hand, a Canadian free-lance producer and film-maker who completed an M.A. in motion picture studies at one of the best known American universities some years ago wrote:

> In film a natural division would be into the areas of film theory and film production. Film theory is that area of motion pictures concerned with the historic, aesthetic and language qualities of film while film production is the area most concerned with the physical requirements of making a motion picture. I think all this could be applied to television as well. The complete film-maker would be someone trained in both areas and depending on his goals (teaching or producing) would have emphasis in one or the other.

The Unesco meeting of experts on the education of the film-maker did not make any distinction between those producing for the cinema and those producing for television, as they show in their definition, "The term, 'film-maker', was taken to include not only the director, but also others involved in the collective, creative processes of film, television and associated audio-visual media."[3]

This rivalry was apparent between some staff members of the

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[3] Final Report, p. 3.

CBC and The National Film Board and was allied to the belief that they are the best source of outstanding professionals and that any such training program would be dependent on these government agencies for instruction staff. Some members of private industry, on the other hand, were chagrined by the complacency of staff in the government agencies and said that the Canadian industry suffers because it is government dominated: in particular, The National Film Board is now seen as a competitor to private industry. They pointed out that since so much production work is now done under contract by free-lance professionals the government agencies no longer retain the best professionals nor are they seen as the best in-service training ground. This sentiment was echoed by some young members of production staff who said that they felt compartmentalized in the government agencies and it was difficult to get experience on the job outside of their immediate area because of the mystique developed by established members of production staff and the lack of "communication". Several officials of the CBC confirmed that compartmentalization was a problem, one observing that technicians never rise above being technical producers because the producers at the middle level don't believe that technicians can show creativity, and consequently they are terribly difficult about training. They prefer to hire B.A.'s and dramatic arts majors and they want them brought in on interneships throughout the organization, believing they will learn producing in some mystical way. Furthermore, they don't like the know-it-all attitudes of many graduates of radio and TV arts programs. Those primarily responsible for training in the government agencies felt that much could be gained for their production staff by arranging in-service training seminars through the visits of internationally celebrated producers, as well as distinguished free-lance professionals within this country. One film and television producer of fourteen years standing in the private sector echoed this belief:

> We are stagnating at our present level of standards and I can't think of anybody in this country who could improve it. What we need are top professionals from the U.S., Britain and France to work with us and teach us their skills.

The second part of the problem is easier to grasp though perhaps more difficult to solve. Funding is, of course, crucial. A National Film Board official, in agreeing that a full professional program was desirable for the industry, asked who would finance it. Medicine, for example, has no trouble getting money for big training hospitals in every major city because the government and the people see their practical value. But it is hard to convince the public of the practical value of spending a large sum of money for a professional school in the communications media even though they have a profound influence on their lives. A producer expressed this in mundane terms when he pointed out that an instructor's salary was about $16,000 whereas executive directors were now getting around $25,000 and top professionals were earning much more.

Naturally a professional school would have to attract distinguished professionals and the price may be high. But the quality and structure of its program could also contribute to its attractiveness for outstanding instructors, offsetting somewhat the financial cost. For its structured in-service training the CBC prefers to conduct short, intensive courses and contract with top-grade professionals who are actively producing to provide its instruction. This may be a suitable answer to the problem: to structure the curriculum of an advanced-level school in short, intensive, workshop-type courses and, rather than hire a full permanent instruction staff, to engage distinguished professionals as instructors on a rotation basis.

Demand for the Alternative Model Programs

Respondents' interest in the alternative model programs which were developed is shown in Table 15. While the response of practitioners, students and non-practitioners to each program was similar and favourable, only a minority of employers said they would be interested in having their staff take either program. However, when respondents were asked the more direct question, How likely would they be to enroll in or hire staff from such a program if it were offered in a Canadian school, a different picture emerged. Questions were aimed both at the individual respondent's attitudes and at his assessment of his associates' attitudes, or, in the case of employers, of the attitudes of other employers in the industry. Since the latter question gave an overall impression of industry and student attitudes, which were

Table 15: Interest in Taking or Having Staff Take an Advanced-level Program According to Program Type

	Employers		Practitioners, Students and Non-practitioners	
School of Arts Program				
Yes	14	36%	214	71%
No	25	64%	83	27%
No Response	-	-	5	2%
TOTAL	39	100%	302	100%
Academic Program				
Yes	14	36%	208	69%
No	22	56%	87	29%
No Response	3	8%	7	2%
TOTAL	39	100%	302	100%

consistently estimated by respondents as more conservative than their own, replies are set off against the respondents' attitudes in Table 16. A breakdown of proportions in the practitioner, student, non-practitioner group is appended to the table.

Table 16: Likelihood of Enrolling in or Hiring Staff from an Advanced-level School expressed as Respondent's Own Attitudes and Opinion of the Attitudes of Associates or Other Employers in the Industry

	Employers				Practitioners, Students and Non-practitioners*			
	Own		Others		Own		Others	
School of Arts Program								
Very Likely	2	5%	2	5%	46	15%	14	5%
Likely	26	67%	20	51%	139	46%	85	28%
Unlikely	5	13%	6	15%	80	27%	122	40%
Most unlikely	4	10%	1	3%	28	9%	45	15%
No response	2	5%	10	26%	9	3%	36	12%
TOTAL	39	100%	39	100%	302	100%	302	100%
Academic Program								
Very likely	6	15%	2	5%	68	23%	12	4%
Likely	15	39%	20	51%	106	35%	82	27%
Unlikely	10	26%	3	8%	86	28%	118	39%
Most unlikely	4	10%	1	3%	36	12%	55	18%
No response	4	10%	13	33%	6	2%	35	12%
TOTAL	39	100%	39	100%	302	100%	302	100%

* Breakdown of proportions:	Practitioners	Students	Non-practitioners
Own Likelihood of Enrolling			
School of Arts	57%	65%	62%
Academic	52%	60%	64%
Likelihood of Associates Enrolling			
School of Arts	27%	37%	35%
Academic	28%	35%	25%

A majority of respondents indicated that they would be either very likely or likely to enroll in or hire staff from such a program. Practitioners, students and non-practitioners believed that the majority of their associates would be unlikely to enroll in either program, while they themselves favoured the school of arts program. From the appended breakdown we may see that practitioners and students had a slight preference for the school of arts program while non-practitioners favoured the academic. The totals for "other" employers' attitudes show a generally favourable and almost equal reaction to the two programs, but employers' own preferences are decidedly for the school of arts program. This was puzzling in view of the proportions shown in Table 15, where interest in having staff enroll was equally divided between programs. A re-examination of reasons given by employers for their preference revealed that, as was mentioned previously in this report, a number of employers did not conceive of the school of arts program as a means of up-grading or professionalizing practitioners; they thought of it as a better-than-average basic-training program which would provide immediately useful skills. Hence they would be likely to hire young graduates from it. On the other hand, a number thought of the academic program as being suitable for executive development because it included instruction in management disciplines.

Once more, a deliberative response was encouraged by asking what would be associates' and other employers' reasons for not enrolling in or hiring from these programs. Responses are tabulated in Table 17. Those who said that others' reasons would be the same as their own have not been included.

Table 17: Summary of Suggested Reasons for Associates and Other Employers Not Enrolling in or Hiring from Alternative Programs

	School of Arts	Academic
Practitioners, Students, Non-practitioners		
Expense and lack of time	84	66
Quality of program content	28	32
Prefer on-the-job training	25	20
Program entrance requirements	9	13
Lack of interest, satisfied with status quo	30	22
Making films as a rebellion against academia	-	1
Employers		
Graduates would be over-qualified and lack practical experience	10	10
No job openings available for graduates	7	6
Would prefer to give in-service training	3	3
Instructors may be inexperienced or out-of-date in methods	2	2
Prefer to hire commercially experienced people who cost less	2	2

Enlarging on the response concerning the calibre of academic graduates, one employer observed, "Graduates might only be interested in high-budget, earnest, intellectual programs", and a second said that associates "might fear the missionary-like zealousness that universities try to instill." No such enlightening remarks were offered concerning the possible calibre of school of arts graduates, unfortunately. A large number of practitioners felt that lack of time would be the overriding problem for their group, some suggesting that loss of contact with the industry might cost employees their jobs. It is surprising that so many gave this reason as a hindrance to the school of arts program, when this would actually be less likely to seriously interrupt employment since courses would be of short duration and could be taken intermittently, whereas continuous residence is more common for academic programs.[3]

Respondents were asked what would be the advantages and disadvantages of either program and their responses are summarized in Tables 18 and 19. Again, it is evident that many employers did not think of the school of arts program as a means of up-grading staff skills, but rather as a cost-saving measure reducing the in-service training period for inexperienced graduates. It is a tautology to say that schooling lacks "real" experience, but this stated disadvantage indicates the wish of most employers. They would like to have access to competent and creative young professionals with a great variety of experience, probably in both private and public sector production studios. And, naturally, these are _rarae aves_.

Practitioners, students and non-practitioners in general felt that the academic program would be more advantageous for job advancement, the reason possibly being that it specifically mentioned management skills, which some of them noted would be necessary to their careers. Yet a sizeable number thought that the academic program was not relevant to career opportunities. Many practitioners said that the school of arts program better suited their job requirements and they relished the opportunity for interchange with other practitioners and with distinguished professionals.

Since it was possible that number of years in their present occupation would influence practitioners' enthusiasm for enrolling in a

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[3] Of course the point should have been clarified in the school of arts program description, and I am culpable for omitting it.

Table 18: Summary of Perceived Advantages and Disadvantages to Employers of Hiring Graduates from Advanced-level Programs

	School of Arts	Academic
Advantages		
Reduces in-service training period	18	1
Practical training in specific skills	9	-
Rounded education for whole industry	-	10
Provides management skills	4	4
Training not available elsewhere	2	3
Updates knowledge of new developments	4	-
Provides opportunity for research and theoretical training in communication	-	4
Graduates' attitudes better oriented with more committment to the job	4	2
Generates innovation and greater competence among existing staff	-	2
Disadvantages		
Lacks "real" production and budgeting experience, the primary asset sought	10	9
Prefer in-service training	4	2
Not applicable to company business	3	3
Lacks concentration and specialization	2	2
Would tend to stifle originality and creativity	2	1
Cost of "untraining" graduates taught outdated techniques	2	4
Surfeit of graduates from existing schools	5	-
Graduates' attitudes would be immature	-	3
Lacks training in liberal arts or communications	2	-

Table 19: Summary of Perceived Advantages and Disadvantages to Practitioners, Students and Non-practitioners of Enrolling in Advanced-level Programs

Advantages	School of Arts	Academic
Helps job advancement	42	69
Practical training in specific skills	42	-
Rounded education for whole industry	-	61
Provides management skills	-	9
Training not available elsewhere	8	15
Updates knowledge of new developments	43	-
Provides opportunity for research and theoretical training in communications	-	42
Geared to job requirements of practitioners	33	-
Learning from distinguished professionals	13	-
Opportunity for stimulation in interchange	22	9
Develops critical and creative potentials, opportunity to experiment in ideal atmosphere	3	14
Short, varied courses are more efficient	15	-
Contributes to enrichment of the industry	-	6
Good training for teaching	13	17
Disadvantages		
Already have adequate experience or training	32	29
Skills are best acquired on the job	17	21
Not relevant to career opportunities	1	22
Not sufficiently specific, too theoretical	-	13
Lacks concentration and specialization	5	-
Long duration and expense	21	26
Instructors may be burnt-out rather than practising professionals	4	4

professional program, proportions were calculated of their stated likelihood of enrolling in both programs and their years in present occupation, which were grouped in categories of "Up to Three Years", and "Three Years and Over". Practitioners who had been in the workforce up to three years were equally likely to enroll in either program, but those who had been working three years and over were more likely to enroll in the school of arts program. The proportions are set out below:

	Up to Three Years	Three Years and Over
School of Arts	35%	17%
Academic	35%	13%

A further test of practitioners' responses was made by cross-tabulating likelihood of enrolling in either program with the general occupational categories of Production Services containing, for example, cameramen and production technicians, Production containing producers, directors, program coordinators and their assistants, Announcing and Scriptwriting, which included researchers and the news services, and Others. No significant relationships were found in the cross-tabulation of occupational groups with likelihood of enrolling in the academic program, but significant differences emerge for likelihood of enrolling in the school of arts program, and this cross-tabulation is given in Table 20. As we might expect, Announcing and Scriptwriting occupations are unlikely to enroll in the school of arts program, but those in Production and Production Services decidedly favour it. The results of these two tests would have significant implications for any school aiming at continuing education for practitioners in these industries.

Table 20: Practitioners' Likelihood of Enrolling in School of Arts Program by General Occupational Categories

	Production Services		Production		Announcing, Writing		Other		Total	
Likely	26	24.5%	25	23.6%	5	4.7%	6	5.7%	62	58.5%
Unlikely	10	9.4%	18	17.0%	10	9.4%	6	5.7%	44	41.5%
TOTAL	36	34.0%	43	40.6%	15	14.2%	12	11.4%	106	100.0%

Missing observations = 3; Chi square = 7.064 with 3 df, P = .07

The four-part scale on likelihood of enrolling was regrouped into two parts for this test, numbers for "very likely" and "likely" being aggregated under "likely" and for "unlikely" and "most unlikely" under "unlikely".

It was anticipated that costs would be an important determinant of decision to enroll in an advanced-level program, and practitioners, students and non-practitioners were asked how willing they would be to enroll at increasing levels of total tuition and living costs for two years. At the same time, employers were asked how willing they would be to provide financial aid to an individual enrolling in a program over the same increasing levels of cost. Responses to these questions are shown in Tables 21 and 22. Most employers said they would be very unwilling to provide financial aid

Table 21: Willingness of Employers to provide financial aid to Persons Enrolling in a Two-year Professional Program at Increasing Cost

Cost for Two Years	Very Willing	Moderately Willing	Moderately Unwilling	Very Unwilling
Up to $2,000	2	4	4	21
$2,000	1	2	2	23
$3,000	-	1	3	24
$4,000	-	-	3	24
$5,000	-	-	1	26
Over $5,000	-	-	1	27

Table 22: Willingness of Practitioners, Students and Non-practitioners to Enroll in a Two-year Professional Program at Increasing Total Tuition and Living Costs

Costs for Two Years	Very Willing	Moderately Willing	Moderately Unwilling	Very Unwilling
Up to $2,000	194	47	15	26
$2,000	167	60	18	24
$3,000	86	97	47	38
$4,000	35	74	73	84
$5,000	17	35	64	145
Over $5,000	10	18	42	189

at any level of cost. It is interesting to relate this response to the figures of Table 23, which show whether or not the employer has a tuition policy for staff, the nature of any tuition policy, willingness to provide some financial or other form of aid to an advanced-level school, and the type of aid and number of persons who would be aided.

Table 23: Employers' Present Tuition Policies for Staff and Their Willingness to Aid an Advanced-Level School

Part A:	Tuition Policy for Staff		Nature of Tuition Policy, if Any	
	YES	NO	In-service Training	Pay part costs of External Training
Broadcasting	6	5	-	6
Film-making	11	13	7	4
Educational	3	1	1	2
TOTAL	20	19	8	12

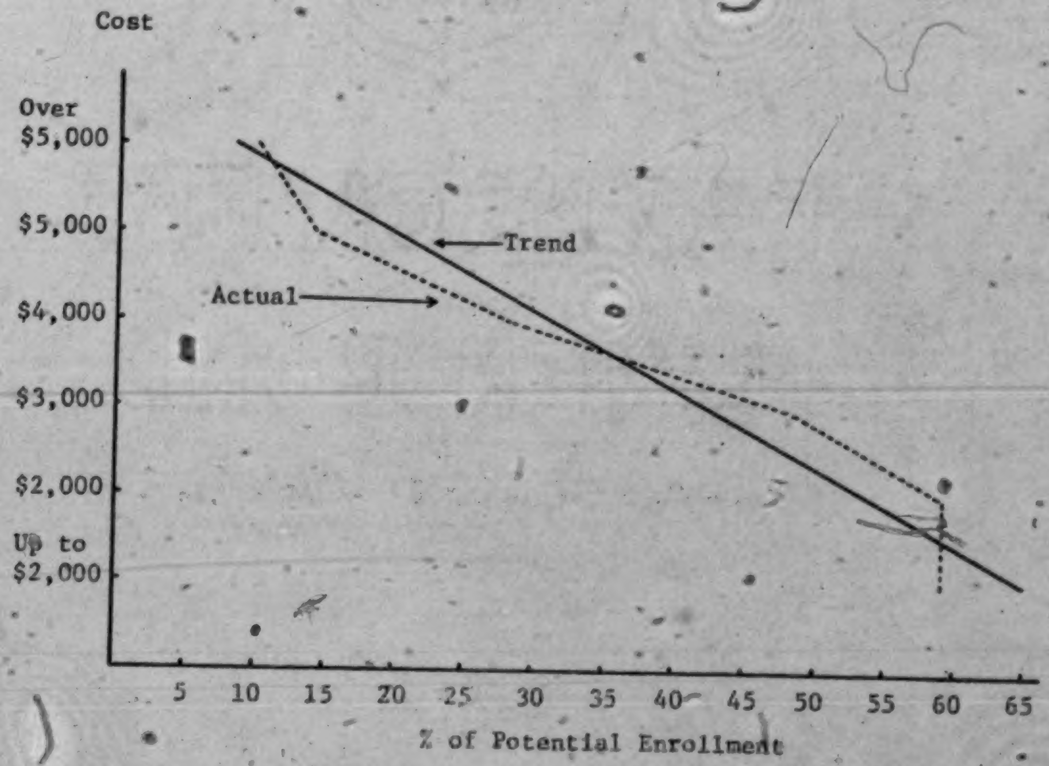
Part B:	Aid for Proposed School		Type of Aid that may be Given				Number to be Aided
	YES	NO	Time & Pay	Bursary	Grant to School	Staff to Instruct	
Broadcasting	2	6	-	1	-	-	3
Film-making	9	15	2	-	1	4	5
Educational	2	-	1	-	-	1	3
TOTAL	13	21	3	1	1	5	11

Almost half do not have a tuition policy and most of those did not foresee any circumstances in which they would change their policy to enroll staff in an advanced-level school. Moreover, the extent of aid which employers might provide is not great. Several employers did not reply in detail to those questions so that the figures are merely an indication of employers' attitudes. However, the response probably helps to explain why only a minority of employers said they would be interested in having their staff take either of the programs.

The responses of practitioners, students and non-practitioners to the question on costs were regrouped into "willing" and "unwilling" categories, while responses on the four-part scale question of likelihood of enrolment were regrouped into the two parts "likely" and "unlikely". Cross-tabulations were then made between these regroupings for each level of cost, to test the proposition that cost influences elasticity of demand for advanced-level training. From these it was possible to draw a curve, shown in Figure 1, for those who would be both "likely" and "willing" to enroll at increasing levels of cost. It was found that the nature of the program did not affect this potential enrolment, figures at each level of cost being almost identical for both programs, and they were therefore aggregated to simplify calculation and presentation. With present tuition and living costs of about $2,000 for eight months of continuous residence at university, $4,000 for the two-year total would be a fairly realistic figure, which would reduce potential enrolment to 30%. Furthermore, 41% of those who stated they would be likely to enroll in an advanced-level program found all of these cost levels unacceptable, even though they were stated as total tuition and living costs for a two-year program.

Since admission requirements differed for the two model programs, cross-tabulations were also calculated on the relation between likelihood of enrolling in either and the type of formal schooling completed by respondents. However, no significant relationship was found in either case. The only restraint that would apply for admissions, then, would be the baccalaureate requirement for the academic program, and degree or diploma for the school of arts program, or considerable directly-related experience.

Figure 1: Proportion of Respondents Likely to Enroll in an Advanced-level Program who indicated Willingness to meet Increasing Levels of Costs.



Continuing Education

A proposition not yet considered is that advanced-level training is necessary for advancement of practitioners within these industries. Producing, I was told, is a young person's profession and is extremely demanding. An executive producer who has worked in both private and public companies, in Canada and abroad, said that it requires real leadership qualities because of the pressures that occur in the studio and in fact very few producers have the stamina to endure the job after age thirty-five: if they continue they often have nervous breakdowns. Skilled production technicians are also afflicted by age. The work of cameramen, for example, is physically strenuous and can be too arduous for the middle-aged, who may need the aid of young assistants which increases the cost of production.

The problem of "burnt-out" producers was raised by the president of the CBC before the C.R-T.C. in 1974:

> The president characterized the CBC as a "mature organization," one that is "built on creativity" but with typical manpower problems: ageing, low replacement of personnel, and the particular problem that "intellectual or creative people become obsolete very fast." As an effort to counter such "creative obsolescence," the Corporation is experimenting with sabbatical leaves which have proven successful in giving a new sense of motivation to creative staff.
> Some thought is also being given to starting a staff college. Manpower re-training and motivation is important in any creative organization, he said, and added in an aside that "le monde est à re-inventer," and, "I think this country will have to be reinvented all the time."[4]

The CBC has an extremely low staff turnover rate, the average age of production staff being about 47-48. With practically no new blood entering the organization, they are much concerned with revitalizing existing staff. Rejuvenation through re-training has been one route considered, and a small program was conducted by the French service division during the past several years. However, officials observed that they are considerably hampered in re-training or experimentation in production because of the restrictive effect of the ten unions involved in the production area. Officials concerned with provision of training said that it would be a highly specialized training that the CBC might need, and also of short duration, and to develop a higher education package for production staff means solving two problems: keeping equipment up-to-date and keeping instructors up-to-date by making sure they are still producing.[5]

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[4] A summary report of the CBC Public Hearing, 18-22 February, 1974, p.8, from Radio Frequencies are Public Property, C.R-T.C., Ottawa, 31 March, 1974.

The position of The National Film Board regarding advanced-level continuing education was similar: they would have use for short, professional courses in special areas, and would be marginally interested in external courses for their staff. Their officer in charge of training felt that there are many people at the Board who are not at the executive level in production, or who are not directly involved in producing, who would like to take advanced-level training in certain areas.

Some employers in the private sector of broadcasting do encourage and make provision for continuing education among their staff, but in the private film-making industry costs were said to be of paramount importance and many private film-makers feel that they do better for their staff through the in-service training they provide.

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[5] The stress upon the need for up-to-date and expensive equipment was questioned by an executive producer who said that if a professional program were to accept only practitioners from industry or graduated students from existing schools, such people would already have all the necessary experience in handling equipment and would be looking for the "finish" that a top-line professional instructor could give them. He recalled having attended an excellent course by a very good instructor who had used only a portable video player to demonstrate his ideas.

in interview, two of these said that they would like to see their staff take short, advanced-level courses in special areas.

From these observations, it would seem that the proposition is supported and should be extended to embrace advanced-level training for rejuvenation of older practitioners. The greater part of demand would lie in the broadcasting sector, but there would apparently be a marginal demand in film-making.

The Position of Alumni who are Non-practitioners

Unfortunately, it was not possible to test the proposition that many graduates of existing programs are not employed, or are employed only sporadically by the industries, since available data did not permit a reliable study to be made of employment patterns of alumni. Presumably the fifty-two non-practitioners who returned questionnaires are fairly representative, and none of these were unemployed.

The Banff Centre Program

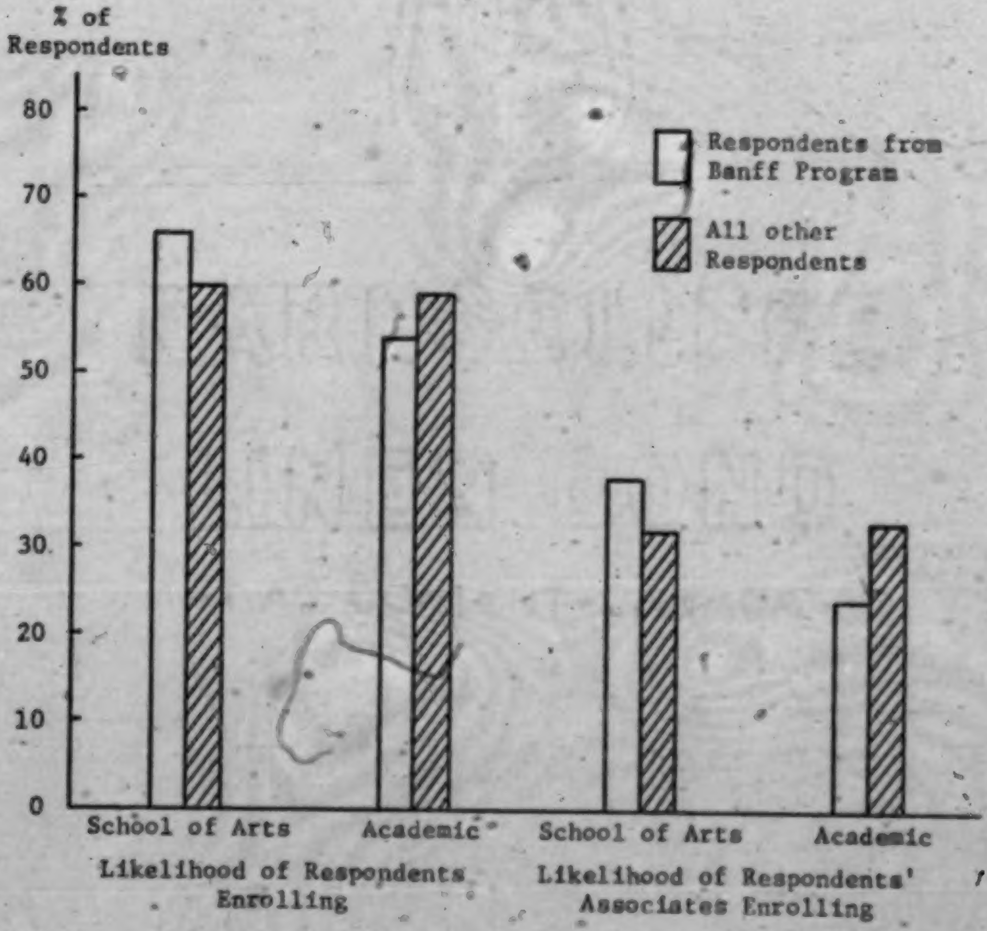
During discussion with a private film-maker on the nature of professional schooling, he said that the type of program offered during the summer at The Banff Centre was really needed by the industry because workers with some experience could take a course of a couple of weeks' duration in the field in which they were mainly interested, attending from time to time over two to three years. The persons who enrolled in the program at The Banff Centre during the summers of 1972, 1973 and 1974 numbered 111, and they can be considered as a pilot group. Hence the reactions of the fifty-eight who responded to this survey were very interesting. They were asked their reasons for taking the Banff course and responses are given in Table 24.

Table 24: Respondents' Reasons for taking The Banff Centre Course

	Practitioners	Students	Non-practitioners	Total*
Program quality (instructors, content)	10	3	10	23
Sponsored by employer	5	-	-	5
Program reputation	1	1	2	4
Career advancement	1	1	3	5
Personal interest	9	6	12	27
TOTAL	27	11	27	64

* Details do not add to the total because respondents gave more than one reason.

Figure 2: Comparison of Proportions Likely to Enroll in Alternate Programs



Some were from the CBC, who also provided professional staff to conduct several courses. Members of the CBC staff who attended the program observed that it was probably the best one in concept that they had seen so far--short, intensive courses with top-line professionals. One commented that Banff has an edge because of its location, since top-grade professionals would be willing to spend a few weeks instructing in Banff who would not think of doing so in other cities. Another official thought that Banff's reputation as a national, rather than a provincial college gave it a lead.

The responses of the Banff group to questions on attitudes were compared with those of all other practitioners, students and non-practitioners, and it was found that on the question of the necessity for an advanced-level school in Canada the attitudes of the two groups were the same, a large majority of each feeling it is necessary. On the other attitudinal questions they were different. The Banff group showed a stronger preference for the school of arts type of program than for the academic and, furthermore, thought their associates would be more likely to enroll in it. Responses are graphed by proportions in Figure 2.

V

EXTENT OF DEMAND FOR ADVANCED-LEVEL TRAINING

Industry Employment Trends

Is it possible to describe the dynamics of employment in the broadcasting and film-making industries? The results of the several studies conducted in the last few years show that they are of modest size and, in some areas, seem to be undergoing change. The work force of film-making is mobile and flexible but its numbers are very small, about one-tenth of those of broadcasting. Employment in educational broadcasting and film-making is also small but it is growing rapidly. Table 25 shows employment data for the different sectors since 1962 compared with the employed civilian labour force during the same period, and these data have been graphed on semi-logarithmic paper in Figure 3 for easier comparison. A trend was calculated for each curve which revealed that employment has been increasing at the following annual rates since 1962:

Labour force	3.33%
Private broadcasting	3.09%
CBC	2.00%
Private film-making	3.27%
National Film Board	2.02%

Trend lines display the slower rate of growth in these industries than for the employed labour force. The trend for the educational sector shows a rapid annual rate of growth of 13.85% beginning in 1971. However, this is still a relatively small part of the industries as a whole. Actual yearly employment figures for private broadcasting have stayed close to its overall trend, while those for the CBC have deviated

Table 25: Civilian Labour Force, Broadcasting and Film-making Employment for the Years 1962 to 1974.

Year	Labour Force '000	Private Broadcasting	C.B.C.	Private Film-making	National Film Board	Educational
1962	6,225	8,175	7,592	903	750	-
1963	6,375	8,395	7,765	949	723[1]	-
1964	6,609	8,503	8,121	953	741	-
1965	6,862	8,945	7,947[1]	891	795	-
1966	7,152	9,450	8,475	944	866	-
1967	7,379	9,911	9,035	1,161	959	-
1968	7,537	10,067	9,165	1,186	1,036	-
1969	7,780	10,406	9,135	1,227	1,047	230
1970	7,879	10,427	9,149	1,345	955[1]	334
1971	8,079	10,809	8,980[1]	1,230[2]	921	648
1972	8,329	10,929	9,195	1,156	897	727
1973	8,759	11,685	9,487	1,162	913[2]	810
1974	9,715[2]	11,880*	9,842	1,218*	928	963
1975	9,460*	12,260*	10,531*	1,358*	944*	1,096*
1976	9,770*	12,630*	11,026*	1,498*	926*	1,247*

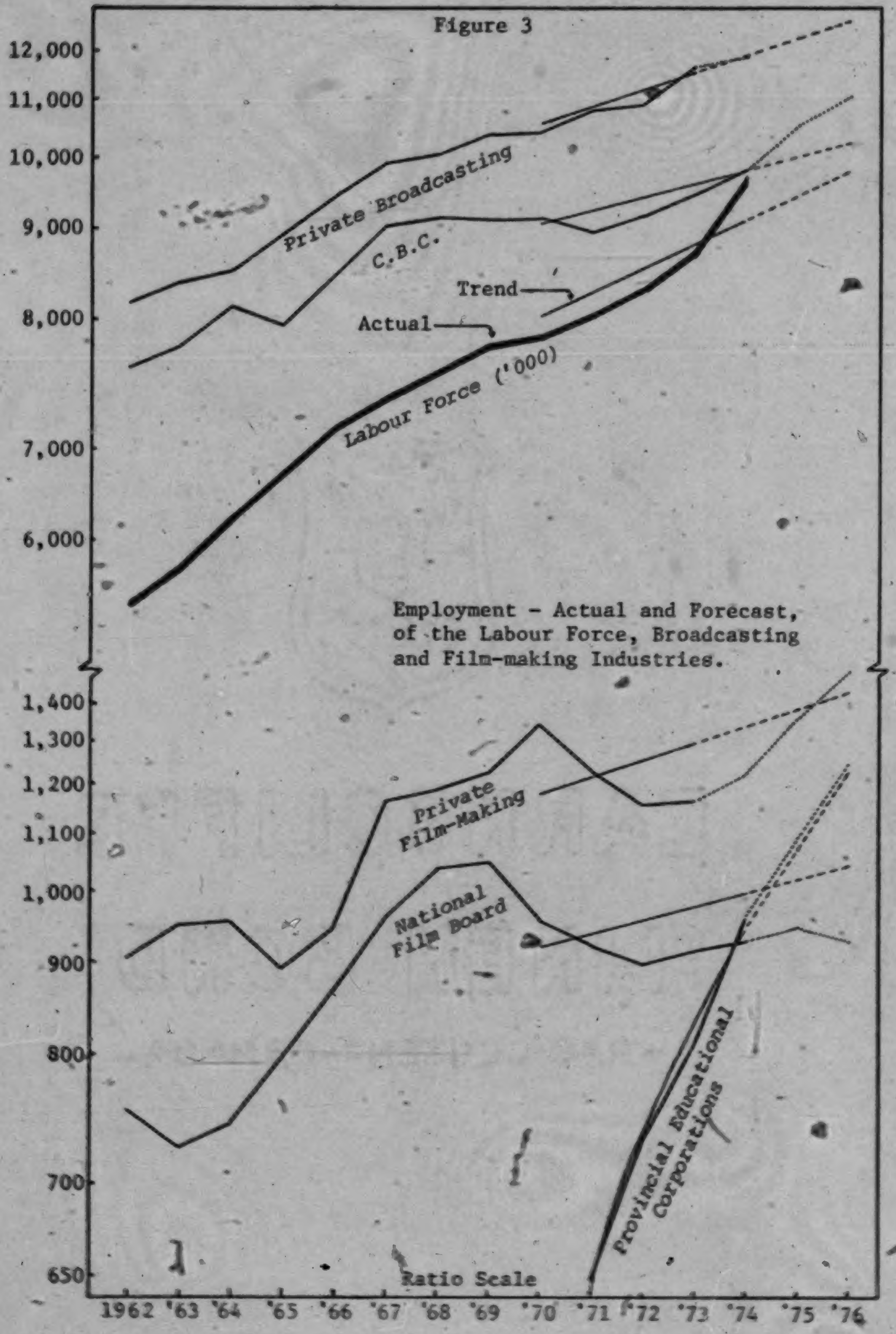
Sources: Labour Force, Broadcasting and Private Film-making data - Statistics Canada; National Film Board data - National Film Board annual reports; Educational data - Educational Communications Corporations of Quebec, Ontario and Alberta.

[1] Declines in employment followed government-directed austerity measures requiring agencies to reduce staff.

[2] Estimates: 1974 Labour Force "reliable estimate" from Statistics Canada; 1971 private film-making calculated from 4-year moving average; 1973 National Film Board calculated average from preceding and succeeding years.

* Estimates calculated on the basis of industry trends and information secured in the course of this survey. See pages 72-76 for discussion.

Figure 3



Employment - Actual and Forecast, of the Labour Force, Broadcasting and Film-making Industries.

particularly during the two periods during which government-directed austerity measures reduced staff in the public service. The film-making industry shows greater divergences from the overall trend than does broadcasting, but both industries reflect the high level of employment of the nation during the late sixties and the decline as a result of the mild economic recession in the early seventies. It seems reasonable to assume that, barring any major social change, private broadcasting will continue to grow at a rate close to the trend and responses from employers in this survey support the assumption. However, the CBC has begun a period of growth so that the recently released Government Estimates for 1975/76 show its anticipated change in manpower will be 7% above employment for the previous year, an increase which is attributed to the operation of new facilities, improvements in programming as well as administrative and support services, Olympics 76 and Northern Service requirements.[1] Even if this increase is exceptional, their anticipations for the following year, as reported in this survey, seem to indicate a further 4.7% increase. The National Film Board does not expect any increase in staff for the next two years but, surprisingly, private film-makers who responded to this survey predicted a 23% increase in long-term employment for the same period. Even regarding this figure cautiously, it could mean that employment in private film-making will return to the trend line by 1976. Employers in the three operating educational communications corporations estimate a 12.7% increase through 1975 and 1976, but with Saskmedia now recruiting staff, and the possibility of British Columbia instituting a similar corporation, the trend rate of growth of 13.85% per annum seems a more likely figure.

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[1] Canada. Estimates for the Fiscal Year ending March 31, 1976, 24-C.

On the basis of this information, estimates of employment to include 1976 within each sector have been calculated and are given in Table 25. The potential increase in broadcasting for the three-year period 1974-1976 is 12%. Forecasting employment in film-making is hazardous, and the prediction of a potential 13% increase for the same period might be no better than a reading in the stars. Employment by the provincial educational communications corporations could increase by 30% over the three-year period 1974-1976.

Sources of employment for these industries are off-the-street hirings, graduates from existing schools of film and communication arts, graduates of other educational programs such as general or dramatic arts, and free-lancers. The extent of free-lance hiring is far greater in film-making than in broadcasting. Private film-makers reported that the equivalent of 31% of their current permanent staff would be hired on "short-run" contracts within the coming six months. The National Film Board, by contrast, reported no hirings at all of this nature, although one official commented that this was a constant source of production staff for the Board. In broadcasting, the corresponding figure reported was only 2%, and in the educational sector 7%. There is no way of determining from available data how many are hired off-the-street for permanent employment. The Canadian Association of Broadcasters advise that the broadcasting industry requires between 500 and 750 "new" people each year.[2] On the other hand, a faculty member of one communication arts school reported that surveys conducted in recent years revealed that employers had a total of only 450 openings in these industries for 1974, although over 1,000 students would graduate from communication arts programs. The annual average increase in employment of the industries, over the five-year period 1969-1973, was calculated from existing data to be about 520, but for the three-year period through 1974-1976 an estimated increase of over 1,000 yearly is possible, an average of over 500 yearly being accounted for by the CBC. From information gathered during this survey it seems likely that over 700 students will graduate from English-speaking colleges alone in 1975.

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[2] From a letter received from The Canadian Association of Broadcasters dated June 25, 1974.

What happens to those who do not enter existing openings in industry? The question was posed to departmental heads in three of the better known schools. I was told that they often find positions in media-related industries such as advertising, communication consultant firms, policy-making agencies of government, and entertaining. Some are in the media and information service sections of business corporations and government departments, or similar departments of educational institutions, others become media instructors in communication arts schools, evidently without any practical experience in industry. A few take communication arts as a prelude to studies in other disciplines. Judging from the response of non-practitioners to this survey, about half are in the peripheral fields of communication, while others are in business or sales occupations, teaching, and an odd assortment of unrelated activities. The Ontario study of the current situation concerning communication arts programs in the colleges shows that about half the graduates from such programs were employed in industry-related jobs at the time of that study.[3] Many who do go into these industries start in the "go-for" jobs of production with the same sort of duties as the ubiquitous errand boy of the office.

Predicting Demand

The picture of the broadcasting and film-making industries presented in this report implies some employment market imperfections, particularly in the role of education. There is very limited information about career possibilities in these industries available to students. Employers reported that their greatest demand was for technicians in the production services area, but a minority of the responding students plan to make their careers in these technical occupations. Moreover, employers do not particularly value the marginal increment supplied by education in the communication arts. Industry's search is for competent practitioners, hence priority is given to experience in the field, and employers are as willing to hire "inexperienced" persons off-the-street or graduates of general arts programs and to provide on-the-job training, as they are to hire graduates of existing communication arts programs. Demand does exist for a type of advanced-level training under certain conditions. But given that such a program is established, if its graduates have no previous work experience in these industries - that is, if graduates from basic-level programs or non-practitioners are admitted - it is likely that they will have problems in finding employment similar to those of graduates of existing basic-level programs. It would be tempting to admit many of this number, and many would want to enroll.

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[3] A Study of the Communication Arts Programs in Colleges of Applied Arts and Technology, p. 86.

The proportion of students reporting in this survey that they would be likely to enroll in the school of arts program was 65% and in the academic 60%. Taking the probable figure of 1,000 graduates from existing programs in 1974 or 1975, these proportions would give 650 for the school of arts program and 600 for the academic. If we modify these figures by the minimum effect of cost, some 59% being willing to meet the level of $2,000 for tuition and living expenses over two years, the annual enrolment in the school of arts program would be reduced to 384, and in the academic to 354. This may be considered the likely enrolment under favourable conditions. As an indicator of enrolment under unfavourable conditions, the proportion of students' associates considered likely to enroll may be used. This has been accepted as a more conservative estimate by respondents of enrolment, 37% preferring the school of arts program and 35% the academic. These would yield potential enrolments, adjusted for the effect of cost, of 218 for the school of arts program and 207 for the academic.

The alternative sources of potential applicants would be young and mobile practitioners with from one to three years' work experience, and older employees looking for continuing education. Although work experience initially becomes increasingly valuable over time, there is a point when the impact of experience has run its course. This upper limit to the value of experience is difficult to break through, in part because of the effects of guilds and unions. Several producers observed in interview that the unions are a major hurdle because each guards its own field, and older and more competent unionmen are reluctant to pass on expertise to younger men for fear of their own position. This stratification was said to be more pronounced in the government agencies where there is a dichotomy between technicians and producers. At the same time, the demand by the employer for productivity becomes more important with increasing years of service and there is often a need for rejuvenation of creative talents. At this point re-training becomes important for career advancement as well as for revitalization. These critical stages may arise several times for an employee during the progress of his career. One significant stage to the employer in a larger organization will be the point at which an employee ought to move from a purely creative-technical role into management. In order for production staff to advance to supervisory or management levels, they will need further training in administrative skills and, as many employers stressed, the budgeting aspects of production. Normally, professionals such as accountants, engineers and those in medicine can take advantage of continuing education throughout their career and this is what is necessary here. But evidently the onus for continuing education is largely on the practitioner. Employers in these industries tend to look upon education as "given" by society and they are not at present deeply committed to staff training at their own cost.

The extent of demand for advanced-level training by practitioners will depend on a complex of issues and for its prediction one must resort to some qualitative evidence. There is no way of giving specific predictions for each occupational class because of lack of historical data on employment by occupation and because of the problem in determining the number of free-lancers versus full-time practitioners in each. As best we can only discuss aggregate data for groups of employment classes. A basic figure would be the numbers employed in programming, although this must be treated as a gross classification. According to the Annual Survey of Broadcasting conducted by Statistics Canada, during recent years program production has employed approximately 62.5% of the industry's workforce. The figures for 1972 and 1973 are:

	Broadcasting Industry Workforce	Program Production	Program as Percentage of Total
1972	20,124	12,688	62.95%
1973	21,172	13,208	62.38%

It is extremely difficult to determine what proportion of employment in film-making is involved in production because of the extent of hiring of free-lancers, but from figures supplied by film-producing companies in this survey the proportion could be 68-70% or even more. Educational communications corporations reported 69% of staff were engaged in program production. Therefore, taking the estimated industry employment in each sector for 1974, we may calculate that 15,743 would be engaged in programming and film production. The comparable figure for 1975 is estimated to be 16,611 and for 1976 to be 17,342.

A stochastic model may be used to arrive at potential enrolment by practitioners, employing certain proportions given in the sample response to this survey as parameters of the population. This model would have the following form:

Practitioners' Enrolment = Annual Employment in Programming x Likelihood of Enrolling in Type of Program x
Employer's Interest in Having Staff take Program x Years in Occupation x
Influence of Tuition and Living Costs

Likelihood of Enrolling in Type of Program is taken as the proportions appended to Table 16, 57% in the school of arts program and 52% in the academic. The proportion showing Employer's Interest in having Staff take Program is 36% for either program taken from Table 15. Years in Occupation is an indicator of the state of a practitioner's progress in his career and the proportions used are taken from Table 20 — for up to three years, 35% in either program; for three years and over, 17% in the school of arts program and 13% in the academic. Influence of Tuition and Living Costs is given by the elasticity of demand curve of Figure 1, with a maximum of 59%. However, it is more realistic to assume of practitioners that they may not have any financial support from employers or from family in which case a level of costs of $5,000 may be more relevant. The proportion likely to enroll at this figure was 19%. By substituting these proportions into the model, and taking estimated annual employment in programming as an absolute figure, we may arrive at probable enrolment by practitioners in either of the school of arts or the academic program.

To illustrate the application of the model, potential enrolment of practitioners has been calculated for the years 1974, 1975 and 1976 at alternative total costs of $2,000 and $5,000, and is given in Table 26. The proportions for respondents' own likelihood of enrolling are used as indicators under favourable conditions, while for unfavourable conditions the more conservative proportions of associates' likelihood of enrolling are used — 27% for the school of arts program, and 28% for the academic.

Table 26: Likelihood of Enrolment by Practitioners in Alternate Programs for an Advanced-level School at Low or High Levels of Tuition and Living Costs

	FAVOURABLE (Practitioners)		UNFAVOURABLE (Their Associates)	
	Total Costs $2,000	Total Costs $5,000	Total Costs $2,000	Total Costs $5,000
School of Arts				
1974	991	319	470	151
1975	1,046	337	495	159
1976	1,092	352	517	167
Academic				
1974	835	269	450	145
1975	881	284	474	152
1976	919	296	495	159

Can we predict a potential enrolment of free-lancers? Estimation of their number is almost impossible. Bearing in mind the findings of Litwack and Mintzberg and the Sorecom study, it seems probable that the entrepreneurial initiative of free-lancers, and the dependence of many on government grants for their work would adversely influence the likelihood of their enrolling. Entrepreneurs are not noted for their interest in professional schooling: many regard it as stultifying to initiative and creativity.

Conclusion

We can assume that the minimum enrolment in an advanced-level program would be the number who have enrolled in courses offered recently in the graduate streams of several universities and in summer at Ryerson Polytechnic and The Banff Centre. The total is probably no more than 200, and would be comprised of students graduated from basic-level programs, practitioners and non-practitioners. The predictions given in Table 26 represent only a guide to maximum enrolment. Maximum enrolment will partly resolve into a quality issue and will depend on the ability of the advanced-level school to attract distinguished practising professionals to instruct, on the high quality of its equipment, and on low faculty/student ratios. Initially, if the program quality is not particularly high and admission standards "open", it might attract large numbers of graduates from existing basic-level programs and non-practitioners attending for personal interest only or hoping to enter the broadcasting and film-making industries by virtue of its accreditation. In the long run, it would lose the support of members of these industries. If the school is to be successful, and this means being recognized by these industries as a source of capable practitioners and not just having a large enrolment, then it has to differentiate itself from other schools in this field, that is, the program must embody professional standards.

VI

LIMITATIONS OF THE STUDY AND RECOMMENDATIONS

In essence, this study identifies a potential market for education and describes the needs of its members. Evidently those needs have to be conceived in terms of a teaching institution's ability to fulfill them: there is no point in recommending that an elaborate professional program be inaugurated if the institution cannot attract teaching staff from among distinguished professionals, and cannot invest in sophisticated equipment to facilitate instruction. While the study has not attempted to establish the economic feasibility of operating such a school, it is evident that funding will be crucial. Again, at this stage, a projection of demand can only be made in gross, and for a period of several years. For economic reasons, such a period may be rather too short a "pay back" period on the investment needed, inviting "make-shift" rather than ideal arrangements for the program, which would lack the exquisite quality that marks a rigorously professional school.

Some weaknesses of the project have been mentioned: the dynamic state of the industry and its lack of homogeneity make one sceptical of any assumptions about pattern in the flow of existing data, even when th[illegible]s available. They also make it very difficult to measure expectations of the industry's population and to derive hypothetical models of a professional program to suit those expectations. There is the problem of measuring the many variables influencing the function of enrolment demand. A crucial one of these variables is, the forecast of manpower requirements for the programming and production area and it is here that the project deserves further research. Precise short- and long-term predictions can only be made on the basis of the total structure of employment, not only for these industries but also for the aggregate of industries in the nation. This is so partly because of the movement of manpower across occupational categories and across industries. At present, we do not have an accurate picture of the structure of employment in broadcasting and film-making. This is an inventory problem which government statisticians are now trying to solve, and data are being gathered, albeit in a piecemeal fashion, which will enable such precise predictions to be made in future. When that occurs, a much more thorough and regular forecast of demand for training should become one of the industry's and profession's normal activities.

Possible Courses of Action

If no advanced-level program is instituted, existing product quality and employment market imperfections will probably continue. If it is instituted, enrolment, initially, would be too small for the school to stand alone. It would have to be located in an existing institution. However, if an advanced-level program were attached to an existing basic-level school, it would probably be stigmatized by many employers. The nature and location of the program could also determine the nature of its enrolment. An academic program would attract fewer, but they would be those interested in administrative, writing and performing functions, and in teaching communication arts. A school of arts program would attract greater numbers of those whose vocations are the production arts and techniques.

Recommendations

The recommendations arising from this study are:

1. That an advanced-level program be commenced, and that previous working experience in a directly-related industry be mandatory for admission;

2. That it be structured to suit the needs of practitioners, with short intensive courses that may be taken intermittently over a number of years, in the style of the school of arts model program;

3. That practical, "work-shop" type courses outweigh theoretical courses in the balance of its program, but not banish them entirely; furthermore, that crucial management courses such as budgeting and marketing for these media be included in the program;

4. That it embody a professional philosophy: to this end, it ought to seek accreditation from the craft guilds and associations of the employees of these industries;

5. That a co-operative interneship system be arranged with employers for those young practitioners who are not employed and who are taking a succession of courses in the program. The system ought, ideally, to rotate internes through formal schooling and industry experience in both the public and private sectors, in large and in small production studios, possibly in terms of four months' duration;

6. That it be located in or near an existing institution offering a dramatic arts program to enable producers and performers to work together in practical studio situations;

7. That the first requirement of its instructors be that they are practising professionals of eminent reputation;

8. That a subsidiary program of an academic nature be set up

specifically for those whose vocations are in writing, announcing, broadcast journalism and allied communication areas;

9. That excellence be its aim above all, for it will only succeed with the support of an industry modest in size, sometimes blind to its potential and weaknesses, but critical and candid in expressing its attitudes.

A Strategy for Launching

As a result of this study, the nature of the program which should be offered has been clarified. It would take the form of continuing education for the mastery of production techniques and the building of artistic and business management skills. It would establish professional standards in order to enhance the quality of Canadian broadcasting and film-making. The program would evidently be designed, not so much to increase manpower resources as to upgrade the abilities of existing production staff. The preference for the school of arts program, slightly modified to include appropriate management courses, shows the need for a unique type of continuing education not yet available in Canada, where the present tendency among educational institutions is to provide advanced-level schooling with an academic orientation. In order to launch the program, an educational institution would have to recognize and promote this unique quality.

Promoting the program to potential students would probably be the least difficult part of the school's efforts to launch the program. As the study has shown, the majority of practitioners, graduates and alumni recognize the need for advanced-level training and professional standards: as "consumers" they are aware of the benefits it would provide to them, and the principal limitation on their enrolment would be the lack of time and money to take an extended course, hence their need for short-term, workshop and seminar courses. The support of employers would be gained most readily by emphasizing the program's ability to economize on their training costs. Many of the responding employers recognized that in-service training is becoming an increasing financial burden. They are also demanding of potential employees practical experience in the business aspects of their industry. Therefore, promotion of the program's continuing education bias and the inclusion of management training ought to accompany the emphasis on savings in training costs to employers. On the other hand, the concept of professionalism may not be particularly attractive to employers who may believe that it will lead to increasing wages for skilled staff and the eventual creation of a monopoly of professionals, while they may overlook the improved standards it could provide. Improved standards would be a social advantage which should be an incentive for government agencies to support the program. Since the provision of education is mainly a government obligation in Canada, government agencies would have to be the principal source of funds. Appeals to industry for financial support would not, at present, be productive as employers responding to this study showed. Government support should be sought mainly on the basis of advantage to society. Broadcasting and film-making are part of the fourth estate and are, therefore, highly visible industries. The public is very conscious of their services and can be highly critical of their weaknesses. Moreover, they are an important part of the rapidly growing and powerful means of communication in the country. The initiative for launching a broadcasting network was originally taken by the federal government of Canada in 1932, with the support of the provincial governments, because they saw the importance of providing a Canadian service which would foster national unity in the face of growing impregnation by American broadcasters of the Canadian market. This need is recognized today even more than it was in 1932, and extends to all the communications media: as means of communication become more complex, the need for better communication becomes more apparent, not only across national regions, but internationally. Finally, government agencies are also becoming users of the audio-visual, as well as other communication skills, and are aware of the need for improving these skills in their growing and more complex interactions with the community.

A strategy for launching such an advanced-level program in the broadcasting and film arts must take cognizance of each of these areas of support and demand. It must also recognize the need for the support of eminent professionals who alone can provide the level of instruction that would help to make the program unique. The fact that the school offering the program would need initially to import much of this talent from abroad to maintain a high level of sophistication for the program would require an extra measure of awareness of the international quality of the communications industry, and a knowledge of the sources of outstanding talent. For all these reasons, the demands upon the entrepreneur faced with launching the program would be great. They would require the zeal and the entrepreneurial skills which could combine the initiatives developing in the individual market segments - potential students, employers and government - and could foster the unique character of the program.

APPENDIX A

List of universities and colleges and institutes of applied arts and technology whose calendars were examined.

British Columbia Institute of Technology, British Columbia

Simon Fraser University, British Columbia

University of British Columbia, British Columbia

The Banff Centre, Alberta

Mount Royal College, Alberta

Northern Alberta Institute of Technology, Alberta

Southern Alberta Institute of Technology, Alberta

Algonquin College of Applied Arts and Technology, Ontario

Conestoga College of Applied Arts and Technology, Ontario

Confederation College of Applied Arts and Technology, Ontario

Fanshawe College, Ontario

Humber College of Applied Arts and Technology, Ontario

Loyalist College of Applied Arts and Technology, Ontario

Niagara College of Applied Arts and Technology, Ontario

Queen's University, Ontario

Ryerson Polytechnical Institute, Ontario

York University, Ontario

University of Toronto, Ontario

University of Waterloo, Ontario

Dawson College, Quebec

Loyola College, Quebec

Sir George Williams University, Quebec

APPENDIX B

The school of arts will offer a program of up to two years' duration leading to a professional certificate. The program will be designed for practitioners and advanced students seeking to up-date and perfect their basic knowledge and skills in television, radio and film-making. Training will consist of tutorials for individual students and coaching of groups by distinguished professionals. Short courses of two weeks will be devoted to perfection of one discipline such as image design, sound production, directing or acting, to the development of managerial skills in production routines, budgeting, programming, etc., or to applications in educational, scientific and industrial film, TV and radio. For these courses students will have a basic knowledge in the discipline. Longer courses of three to four weeks will involve students in the successive stages of producing features, and will require that students have prior experience in the media industry. Applicants will have an undergraduate degree or diploma from a college or technical institute, or have had considerable experience in the industry together with a suitable educational background.

1. Would your organization be interested in having your staff take this program?

YES_____ NO_____

2. If this program was offered in a Canadian school of arts or college how likely is it that you would hire graduates from the program?

VERY LIKELY_____ LIKELY_____ UNLIKELY_____ MOST UNLIKELY_____

3. Are there advantages for your organization in hiring graduates from such a program?

YES_____ NO_____

4. If "yes", please list the advantages: ____________________

____

____

5. If "no", what would be the disadvantages: ____________________

____

____

6. How likely is it that other employers in your industry would hire graduates from this program?

VERY LIKELY_____ LIKELY_____ UNLIKELY_____ MOST UNLIKELY_____

7. What do you think would be their reasons for not hiring graduates from this program?

____

____

8. Please check in Column I those areas of study you consider important within their education when evaluating potential employees. In Column II, please assign ranks by numbers (1 being most important) to the areas of study checked:

I	II		I	II	
_____	_____	Image design for film & TV	_____	_____	Sound for film, TV & radio
_____	_____	Graphics for film & TV	_____	_____	Acting for film, TV & radio
_____	_____	Video production	_____	_____	Budgeting of film & TV production
_____	_____	Editing for film & TV	_____	_____	Other areas: _____ (please specify)

The academic school will offer a program of up to two years' duration leading to a Master of Arts degree. Recognizing that film-making, television and radio broadcasting are media of entertainment as art forms, and also major means of communication, the program will integrate theoretical training with practical experience in order to develop both the critical and the creative potential of the student. Instruction will be given, for example, in theories of communication, broadcasting, design, drama, and criticism, while practical experience will be gained through studio work in production, direction, performance and operations. Instruction will also be offered in the theories and functions of the financial, legal, organizational and management aspects of television, radio and film-making. Applicants will have either an undergraduate degree or an acceptable professional qualification.

9. Would your organization be interested in having your staff take this program?

YES______ NO______

10. If this program was offered in a Canadian university how likely is it that you would hire graduates from the program?

VERY LIKELY______ LIKELY______ UNLIKELY______ MOST UNLIKELY______

11. Are there advantages for your organization in hiring graduates from such a program?

YES______ NO______

12. If "yes", please list the advantages:______________________________

____

____

13. If "no", what would be the disadvantages:______________________________

____

____

14. How likely is it that other employers in your industry would hire graduates from this program?

VERY LIKELY______ LIKELY______ UNLIKELY______ MOST UNLIKELY______

15. What do you think would be their reasons for not hiring graduates from this program?

____

____

16. Please check in Column I those areas of study you consider important within their education when evaluating potential employees. In Column II, please assign ranks by numbers (1 being most important) to the areas of study checked:

I	II		I	II	
______	______	Theory of Communications	______	______	Radio programming and production
______	______	Teaching Communication Arts	______	______	Directing for film, TV and radio
______	______	Theory of design for film & TV	______	______	Finance and marketing for film, TV & radio
______	______	Social and legal implications of broadcasting	______	______	Other areas:____________ (please specify)

17. Does your organization have a tuition policy for staff?

YES_____ NO_____

18. If "yes", what is the nature of the tuition policy? ________________

____

____

19. Under what circumstances would your present policy be expanded to enroll your staff in a program such as the ones described in this questionnaire?

____

____

____

20. Would your organization be willing to provide some financial or other form of aid for such a program?

YES_____ NO_____

21. If "yes", what type of aid would your organization provide?

_____Time off with full pay to staff members

_____Bursaries to students enrolled in the program

_____Grants to the school offering the program

_____Other:____________________________(please specify)

22. How willing would your organization be to provide financial aid to an individual enrolling in a two-year professional program if the cost were one of the following? Please check one choice for each amount:

Cost for Two years	Very Willing	Moderately Willing	Moderately Unwilling	Very Unwilling
Up to $2,000	_____	_____	_____	_____
$2,000	_____	_____	_____	_____
$3,000	_____	_____	_____	_____
$4,000	_____	_____	_____	_____
$5,000	_____	_____	_____	_____
Over $5,000	_____	_____	_____	_____

23. How many individuals would your organization be willing to help each year with financial aid?

_______persons

24. What do you think is the ideal schooling for professionals in the arts associated with television, radio and film-making?

____

____

____

25. How necessary to Canada is an advanced level school for training in the arts associated with television, radio and film-making?

VERY NECESSARY____ NECESSARY____ UNNECESSARY____ VERY UNNECESSARY____

26. What are some of the reasons for your decision in question 25?

____

____

27. Do you agree with the widely accepted proposition that no school training in this field is not necessarily bad for your employees?

YES_____ NO_____

Why?____________________________________

____

28. What is your organization's industry?

_____Publicly-owned TV _____Publicly-owned radio _____Publicly-owned film-making

_____Private TV _____Private radio _____Private film-making

_____Educational TV _____Educational radio _____Educational film-making

_____Other:______________________________(please specify).

29. In what region of Canada are most of your employees located?

B.C.______ Prairies______ Ontario______ Quebec______ Maritimes______

30(a) Please show in Column I the number of employees you presently have in each of the following general categories, and total number of employees on staff.
(b) In Column II, please show the number of employees you expect to hire on "short-run" contracts within the coming six months, in each general category.
(c) In Column III, please show the number of employees you expect to hire as "permanent" staff over the next two years, in each general category.

	I Current Number	II "Short-run" contracts	III Long-term hirings
Performing?Announcing/News editing/Writing	_____	_____	_____
Producing/Directing/Program co-ordinating	_____	_____	_____
Technical/Engineering/Designing	_____	_____	_____
Administrative and General Management	_____	_____	_____
Other:______________________ (please specify)	_____	_____	_____
Total number of employees	_____	_____	_____

31. What level of formal education do you require of new appointees to the general categories listed in question 30?

____

32. What is your official position within your organization?

____

APPENDIX C

The school of arts will offer a program of up to two years' duration leading to a professional certificate. The program will be designed for practitioners and advanced students seeking to up-date and perfect their basic knowledge and skills in television, radio and film-making. Training will consist of tutorials for individual students and coaching of groups by distinguished professionals. Short courses of two weeks will be devoted to perfection of one discipline such as image design, sound production, directing or acting, to the development of managerial skills in production routines, budgeting, programming, etc., or to applications in educational, scientific and industrial film, TV and radio. For these courses students will have a basic knowledge in the discipline. Longer courses of three to four weeks will involve students in the successive stages of producing features, and will require that students have prior experience in the media industry. Applicants will have an undergraduate degree or diploma from a college or technical institute, or have had considerable experience in the industry together with a suitable educational background.

1. Would you be interested in taking this program? YES _______ NO _______

2. If this program was offered in a Canadian school of arts how likely is it that you would enroll?

   VERY LIKELY ______ LIKELY _______ UNLIKELY _______ MOST UNLIKELY ______

3. Are there advantages for your career in taking such a program?

   YES _____ NO _______

4. If "yes", please list the advantages: ____________________________________

   ____

   ____

5. If "no", what would be the disadvantages: _______________________________

   ____

   ____

6. How likely is it that your work associates would enroll in this program?

   VERY LIKELY _____ LIKELY _____ UNLIKELY _____ MOST UNLIKELY _____

7. What do you think would be their reasons for not enrolling in this program?

   ____

   ____

8. Please rank by numbers in your order of preference the following areas of study, assuming that you are interested in this program (e.g. write "1" by the most important, "2" by the next most important, and so on).

   _____ Image design for film and TV

   _____ Graphics for film and TV

   _____ Video production

   _____ Editing for film and TV

   _____ Sound for film TV and radio

   _____ Budgeting of film and TV production

   _____ Acting for film, TV and radio

   _____ Other areas: ____________________
   (Please Specify)

The academic school will offer a program of up to two years' duration leading to a Master of Arts degree. Recognizing that film-making, television and radio broadcasting are media of entertainment as art forms, and also major means of communication, the program will integrate theoretical training with practical experience in order to develop both the critical and the creative potential of the student. Instruction will be given, for example, in theories of communication, broadcasting, design, drama, and criticism, while practical experience will be gained through studio work in production, direction, performance and operations. Instruction will also be offered in the theories and functions of the financial, legal, organizational and management aspects of television, radio and film-making. Applicants will have either an undergraduate degree or an acceptable professional qualification.

9. Would you be interested in taking this program? YES _______ NO _______

10. If this program was offered in a Canadian university how likely is it that you would enroll?

VERY LIKELY _____ LIKELY _____ UNLIKELY _____ MOST UNLIKELY _____

11. Are there advantages for your career in taking such a program?

YES _____ NO _____

12. If "yes", please list the advantages: ____________________

____

____

____

13. If "no", what would be the disadvantages: ____________________

____

____

____

14. How likely is it that your work associates would enroll in this program?

VERY LIKELY _____ LIKELY _____ UNLIKELY _____ MOST UNLIKELY _____

15. What do you think would be their reasons for not enrolling in this program?

____

____

____

16. Please rank by numbers in your order of preference the following areas of study, assuming that you are interested in this program (e.g. write "1" by the most important, "2" by the next most important, and so on):

_____ Theory of Communications

_____ Teaching Communication Arts

_____ Directing for film, TV and Radio

_____ Social and legal implications of broadcasting

_____ Radio programming and production

_____ Theory of design for film and TV

_____ Finance and marketing for film, TV and radio

_____ Other areas: ____________________ (Please Specify)

17. How willing would you be to enroll in a two-year program if the total tuition and living costs were one of the following? Please check one choice for each dollar amount:

Cost for Two Years	Very Willing	Moderately Willing	Moderately Unwilling	Very Unwilling
Up to $2000	____	____	____	____
$2000	____	____	____	____
$3000	____	____	____	____
$4000	____	____	____	____
$5000	____	____	____	____
Over $5000	____	____	____	____

18. What do you think is the ideal schooling for professionals in the arts associated with television, radio and film-making?

____

____

____

19. How necessary to Canada is an advanced level school for training in the arts associated with television, radio and film-making?

VERY NECESSARY ____ NECESSARY ____ UNNECESSARY ____ VERY UNNECESSARY ____

20. What are some of the reasons for your decision in question 19?

____

____

____

____

21. Do you agree with the widely accepted proposition that no school training in this field is not necessarily bad for your career?

YES ____ NO ____

Why? ____

____

____

22. How did you become interested in the "media" arts? ____________________

____

____

____

23. What age group are you in?

Under 20 ____ 20-24 ____ 25-34 ____ 35-44 ____ 45 or over ____

24. What is your sex? MALE ____ FEMALE ____

25. What city and province do you work or attend college in?

CITY ____________________ PROVINCE _________________________

26. What was the nature of the last formal school or college program which you completed, or are in process of completing?

____

27. What year was it completed, or when will you complete it? __________________

28. In your opinion, was it similar to either of the programs described at the beginning of this questionnaire?

YES ________ NO ______

29. If "yes", where was it taken? ____

30. Please give a brief description of your present occupation, or the occupation you intend to enter after you have finished your formal schooling:

____

31. If you are working, how many years have you been in your present occupation?

_________ Years

32. Is your present occupation directly related to the broadcasting or film-making industries?

YES ______ NO ______

33. If "yes", which of the following best describes your own or your employer's business?

_____ Public television _____ Public radio _____ Public film-making

_____ Private television _____ Private radio _____ Private film-making

_____ Educational television _____ Educational radio _____ Educational film-making

_____ Other: (Please specify ____

34. If your occupation is unrelated to the broadcasting or film-making industries, please show why, checking more than one reason if necessary:

_____ Formal schooling not closely enough related to industry's job opportunities.

_____ Insufficient training to secure a job in broadcasting or film-making.

_____ No job opportunities available in broadcasting or film-making.

_____ Not interested in broadcasting or film-making industries.

_____ More pay in unrelated job.

_____ Greater job satisfaction in unrelated job.

_____ Other: (Please specify) ____

35. If you did not enter your present occupation directly after completing your formal schooling, what was your previous occupation?

____

Your name: ____

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